

# SPONSOR

magazine radio and tv advertisers use

19 MARCH 1956

50¢ per copy • \$8 per year

one of two parts

*happening fast...in Minneapolis-St. Paul!*

# WDGY leaps to 2nd place in audience after just 5 weeks

## Mid-Continent Programming

How fast listening habits are changing in Minneapolis-St. Paul as a result of just 5 weeks of exciting ideas, music and news. Add to this momentum WDGY's big, 50,000 watt coverage plus an almost perfect-circle daytime signal and you can see why in Minneapolis-St. Paul the exciting buy is WDGY! Talk to Avery-Knodel or WDGY General Manager Stephen Knodel.

**WDGY 2nd among principal stations, says Hooper:**

Station "A" .....	26.0%
<b>WDGY</b> .....	<b>16.3%</b>
Station "B" .....	15.7%
Station "C" .....	13.1%
Station "D" .....	9.0%

Hooper, March, 1956  
7 a.m. - 6 p.m., Mon.-Sat.

# WDGY

50,000 watts • Minneapolis-St. Paul

**MID-CONTINENT BROADCASTING COMPANY**  
President: Todd Storz

WDGY, Minneapolis-St. Paul  
Represented by  
Avery-Knodel, Inc.

KOWH, Omaha  
Represented by  
H-R Reps, Inc.

WHB, Kansas City  
Represented by  
John Blair & Co.

WTIX, New Orleans  
Represented by  
Adam J. Young, Jr.

### COMMERCIALS: BUDGET ORPHAN?

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How to give em itchy fingers for a telephone directory

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Can you afford net tv on a \$450,000 budget?

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Spot radio is "yum, yum, yummy" for Contadina

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**WTVR** OFFERS THE FINEST FACILITIES

IN THE RICHMOND AREA. NO OTHER STATION HAS

HIGHER ANTENNA FACILITIES AND **CHANNEL 6**, THE PREFERRED

FREQUENCY IS THE ONLY CHANNEL IN THIS AREA IN THE

LOW END OF THE VHF BAND, THUS **WTVR** ASSURES NO RECEPTION

PROBLEMS AS OTHERS ARE EXPERIENCING. YES,

OTHERS FROM WITHOUT ATTEMPTING TO COVER RICHMOND

HAVE THEIR PROBLEMS, BUT BIG **WTVR** HAS NO PROBLEMS.

**WTVR** ALWAYS GIVES A CLEAR SHARP PICTURE

WITH OR WITHOUT AN ANTENNA. SO BUY QUALITY BY BUYING THE FINEST . . .

**WTVR** "THE SOUTH'S 1ST TV STATION"

THE ONLY STATION IN THE RICHMOND AREA IN THE PREFERRED LOW END OF THE VHF BAND

# WTVR

**CHANNEL 6**  
**RICHMOND, VA.**

**MAXIMUM POWER AT**  
**MAXIMUM HEIGHT**

**WMBG AM**

**WCOD FM**

**WTVR TV**

*First Stations of Virginia*

*A Service of* **HAVENS & MARTIN, INC.**

WMBG AM REPRESENTED NATIONALLY BY THE BOLLING CO.

WTVR REPRESENTED NATIONALLY BY BLAIR TV, INC.





# REPORT TO SPONSORS 19 March 1956

## Marketing agency analyzed at ANA

Trend for advertising agencies to become "marketing agencies" was analyzed by Edwin W. Ebel, General Foods advertising v.p. and chairman ANA board of directors, at 47th ANA spring meeting last week in Hot Springs, Va. Crux of Ebel's viewpoint: Broadening of agency services should not "lessen our awareness of the opportunity to increase the effectiveness of advertising by better advertising." Ebel warned creative advertising is particularly essential today "when it takes something really great to register amidst the dulcet tones of sirens singing commercials or pitchmen barking them." (See SPONSOR series on "Advertising Agency in Transition," 28 November 1955 through 9 January 1956 issues.)

-SR-

## Richard III breaks record

NBC TV's "Richard III," eclipsed records as it turned up with audience of between 40 and 50 million Sunday, 11 March. Not only did Shakespeare classic gather reams of press, top Trendex (average 19.0 for 3 hours) but established itself as program witnessed by largest audience in history of daytime television, excluding special events such as World Series. NBC TV, which took long chance on bringing culture to living room, stands to do well financially if show is hit at B.O. under terms of distribution deal. Rights cost web \$500,000. GM paid \$425,000 for sponsorship, \$200,000 of which is time.

-SR-

## Sales up or radio network

It won't go on record because PIB longer compiles network radio figures, but one of radio nets is showing sales gains. Last quarter '55, first quarter '56 well ahead same period previous years.

-SR-

## NCS No. 2 enlarges its coverage

Switch in NBC attitude toward Nielsen Coverage Service No. 2, which resulted in web signing up after saying it wouldn't, is explained by Nielsen agreement to enlarge sample in fringe areas. About 50 additional NCS emphasis on getting data from fringe areas is feeling that value of small stations is presently obscured. Web spokesmen point out that although powerhouse video outlets may cover fringe areas, smaller outlets may actually attract more loyal viewing, hence, cover more homes in that area than big outlet.

-SR-

## Groaner not so groany

Bing Crosby may have laid an egg as critics were concerned with "High Tor" on CBS TV ("He was embarrassingly awkward and inept, a dismaying quickie unworthy of his time and talent." Gould, N. Y. Times). But show did a good job in ratings department. Trendex gave him an average 27.2 for the hour and a half, one point above average for previous 6 "Ford Star Jubilee" shows, overshadowing offerings of NBC TV, ABC TV who came close only with Gobel and Lawrence Welk.

-SR-

## RAB plans expansion

With its operating budget at an all-time high (\$780,000 as of 1 January, an increase of \$100,000 over previous year), RAB executive committee met last week to chart expansion plans. Topics discussed included budget allocations, realignment of executive personnel.

## REPORT TO SPONSORS for 19 March 1956

### Agency barter not in ANA air

Will 4A's consent decree open way to barter between clients and agencies on 15% commissions? Prevailing mood among advertisers at ANA meeting last week provided another indication answer is no. Consensus of panel discussion on consent decree was to effect that advertisers in general want to talk positively to agencies about services they wish from agency, not how to shave agency compensation. Closed-door session touched on question of commissions on network tv package shows with panel member answering that high and low-profit media tend to balance one another out.

-SR-

### Single client show in minority

Accelerating trend toward multiple sponsorship of net tv shows was illustrated in talk before ANA members by T. R. Shearer, A. C. Nielsen v.p. He pointed out percent of programs sponsored exclusively by one client dropped from 72% in spring 1953 to 38% in 1955. In stressing need to make careful programing decisions, he pointed out mortality rate of net programs during 1954-55 season was 53%. Not stipulated: how many of shows were dropped because of network rating competition, how many actually represented client dissatisfaction. (In time referred to few sponsors dropped out though shows were changing.)

-SR-

### Admen to attend CARTB meeting

Novel twist being given to annual convention of Canadian Association of Radio and Television Broadcasters to be held in Toronto beginning 26 March. Sessions are being arranged to permit advertising agencies and their clients to take active part in discussions.

-SR-

### Are agencies on tv gravy train?

Growing minority of major tv advertisers are questioning agency commissions on tv package shows. Suggested revisions range from pro-rated commissions to fees for handling such shows to free servicing by agencies on basis of high time commissions. Most outspoken criticism is by Sylvania's ad director, Terry Cunningham. Cunningham makes charges, offers suggestions for eliminating package show commissions, trimming those of media as well. (For more on commissions, see story page 36 this issue.)

-SR-

### Color study results soon

Results of initial study of NBC BBDO-sponsored "Colortown" project may be released "in a few weeks," according to Dr. Thomas Coffin of NBC research. Project closely parallels Cunningham & Walsh's "Videotown" survey and will measure impact of color tv on Eastern community. Sample size is 4,000 households. Coffin said first results "may be made public if we feel they are particularly useful and valuable" to color set manufacturers and or broadcasters. Project is continuing one to chart growth of color tv.

-SR-

### Mistakes in ad research

Here are 5 mistakes air advertisers make in their approach to qualitative research, according to Schwerin: (1) Avoiding research they fear may give them answers they don't want to hear. (2) Using wrong measurements for answering key questions they face. (3) Discounting role of emotion and mood in affecting viewers. (4) Underrating sensitivity and perceptivity of public by unnecessary copy "hammering" practices. (5) Insufficient experimentation reflected by placing expensive campaigns on the air without pretesting them with same thoroughness that is commonplace in print advertising.

(Sponsor Reports continues page 107)

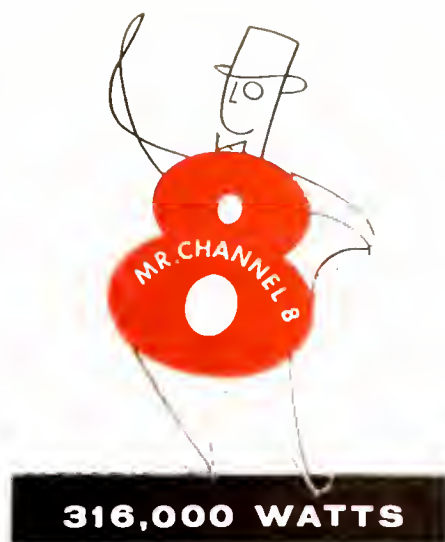


*pioneering*

*for an even*

*better*

*tomorrow*



**WGAL-TV**

*Lancaster, Penna.*

*NBC and CBS*

On March 18, 1949,  
pioneering WGAL-TV telecast  
its first programs . . . thereby mak-  
ing it possible for those in its viewing  
area to enjoy television for the first  
time. During the seven eventful years  
which have followed, WGAL-TV has con-  
tinued its pioneering . . . constantly improving  
its service and its programming . . . conscien-  
tiously filling the role of public servant for the  
many communities in the Channel 8 Multi-  
City Market. WGAL-TV enters its eighth  
year with a determination to continue  
pioneering . . . firmly resolved to give  
the best television service possible to  
its viewers and the many com-  
munities in which they live.

STEINMAN STATION  
Clair McCollough, Pres.

*Representatives MEEKER TV, Inc. • New York • Chicago • Los Angeles • San Francisco*

## ARTICLES

### **Should show costs outweigh commercials 20 to 1?**

Article, based on a SPONSOR survey, poses question: Can most beneficial results be obtained when vehicle rather than message dominates spending policy? Admen provide strong reasons for their pro and con answers

29

### **Spot radio is "yum, yum, yummy" for Contadina**

Contadina Tomato Paste had a No. 1 brand shelf position, an almost non-competitive advertising situation and large-scale distribution was more than six months away. Why did it embark on a \$400,000 radio campaign?

32

### **Should agencies earn 15% on package shows?**

Why are some admen against 15% agency commission on package shows? Second and final article on question gives views of those who say "no"

34

### **Agencies are riding a gravy train**

Here are some hard-hitting comments on show commissions from one adman who feels that time commissions, too, should be scaled down to service

36

### **What buyers want to know about new MBS plan**

Timebuyers were perking up questions about MBS' guaranteed cost per-1,000 plan; so SPONSOR got Mutual to serve up answers on subject

38

### **How to give 'em itchy fingers for a phone book**

New York Telephone Company puts half its advertising budget into air media in a drive to show new ways to use the classified directory

40

### **Can you afford net tv on a \$450,000 budget?**

Yes, says Anson Jewelry, alternate-week sponsors of Stop the Music. Anson shares the show, merchandises it to the hilt and has doubled sales

42

## COMING

### **Will there be an allocation revolution?**

SPONSOR will travel to Washington to find out how this complex matter will take shape in the near future. In detailing the situation, material will be simplified from the technical-political jargon to industry straight-talk

2 Apr.

### **An adman's look at film laboratories**

Behind the technical terms and chemical formulas of this sister industry is a vital pool of information for agency men and advertisers

2 Apr.

## DEPARTMENTS

### AGENCY AD LIBS

AGENCY PROFILE, A. DePieri

49TH & MADISON

MR. SPONSOR, Phillip Cortney

NEW & RENEW

NEW TV STATIONS

NEWSMAKERS

P.S.

ROUND-UP

SPONSOR ASKS

SPONSOR BACKSTAGE

SPONSOR SPEAKS

TIMEBUYERS

TOP 20 TV SHOWS

TV RESULTS

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# KTHS (LITTLE ROCK)

## Does Big Job In Little (Ark.)!

KTHS, 50,000 watts, is Basic CBS Radio in Little Rock. It does a tremendous job there — and throughout most of the *rest* of the State, too.

KTHS delivers a big clear signal to *Little* (Ark.), for example. This tiny Desha County community wouldn't even rate an asterisk in most market books. But as one of Arkansas' *many* small cities and towns, it helps make up KTHS's *interference-free daytime coverage* of 3.3 million people!

Ask your Branham man for full details on KTHS—Arkansas' *big* radio value!



The Station KTHS daytime primary (0.5MV/M) area has a population of 1,002,758 people, of whom over 100,000 do not receive primary daytime service from any other radio station . . . Our interference-free daytime coverage area has a population of 3,372,433.

# KTHS 50,000 Watts CBS Radio

## BROADCASTING FROM LITTLE ROCK, ARKANSAS

Represented by The Branham Co.

Under Same Management as KWKH, Shreveport

Henry Clay, Executive Vice President  
B. G. Robertson, General Manager

## CASE HISTORY—FURNITURE



### Furniture Chain Sells Southern California With Saturation Radio

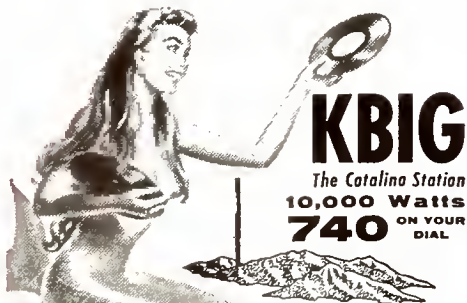
McMahan's Furniture Company, pioneer Southern California chain, plunged into saturation radio with both feet in 1955. . . . and saw sales soar steadily as a reward.

Writes ad manager John Embry:

"Let me express a word of appreciation to KBIG for one of the biggest years in McMahan's history. The addition of saturation radio spots is about the only major thing we did in '55 differently from '54 . . . and you will notice by our current schedule that we will be on KBIG even more in 1956. We find the KBIG audience responsive and of a stable income bracket for the purchase of home furnishings."

For 1956 McMahan's agency, Hunter, Willhite & De Santis of Long Beach, has scheduled 1800 KBIG spots—a third more than 1955. Personal appearances in a variety of McMahan stores again will be made by KBIG disc jockey and special events director Stu Wilson. The combination, says Embry, "really pays off in additional volume of business."

Huge, sprawling, rich Southern California can be reached *best* by radio . . . KBIG plus other stations if, like McMahan's, you want 100% dominance; KBIG alone, if you want greatest coverage at lowest cost. Ask any KBIG or Weed account executive.

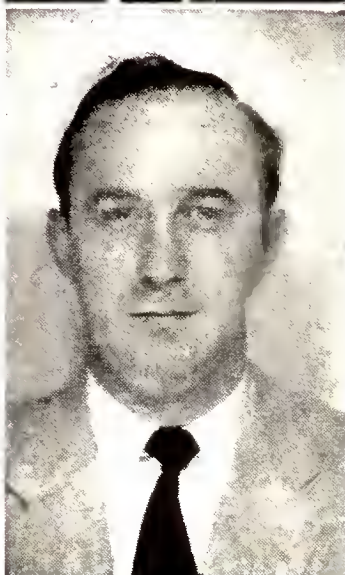


**JOHN POOLE BROADCASTING CO.**  
6540 Sunset Blvd., Los Angeles 28, California  
Telephone: HOLLYWOOD 3-3205  
**Nat. Rep. WEED and Company**

# Timebuyers at work



**Robert Palmer**, Mann, Conklin & Son, New York, advises small-budget radio advertisers against shotgun approaches to saturations. "I've recommended that a client stress the cumulative audience only on an over-all annual basis, but concentrate on a particular audience segment in his weekly scheduling," says Bob. "In other words, suppose you're buying participations. Pick a show that reaches say 3% of your audience and hit them over and over again. When sales reach a plateau and level off, you'll know that this audience segment is saturated; and that's the time to shift your schedule, to go after another small segment of the total audience. If you try to reach everyone with a small budget, you'll dilute your effort too much and accomplish less."



**George Huelsen**, Maxon, New York, says that the work for a timebuyer on a network tv show is often as extensive as in policing spot program schedules. "The account I'm working on has two network shows at the moment," he told SPONSOR. "The clearances are, of course, basically the network's job. But the agency continuously runs monthly track records (ARB) on every market, analyzes the ratings and if they're either below the national average or unsatisfactory because of the market's importance to us, we go back to the network and then the station to renegotiate. We'll probe into the competitive picture in that market, see whether a different time slot might not be more advantageous. The network and agency will also ask the station to do more local promotion."



**Joan Rutman**, Grey Advertising, New York, feels that good quality first-run feature films have become a top buy in daytime tv. "They're economical and reliable where ratings are concerned," says Joan. "The better features that have been running lately have built up an entire afternoon programming block to the point where a client can assume that housewives arrange their work around these features. In other words, they seem (judging from ratings) to clear a couple of hours of the afternoon for this type of high-grade programming. Such films have also spoiled them somewhat for the 1936-reruns that cluttered up the airwaves a year or more ago. Today, women viewers like quality in their daytime feature films, and such quality is available at costs sufficiently low to be competitive."



I Love Lucy, CBS . . . Ed Sullivan Show, CBS . . . Mickey Mouse Club, ABC . . . Studio One, CBS . . . Super Circus, ABC . . . Lassie, CBS . . . Lone Ranger, ABC . . . G. E. Theatre, CBS . . . Our Miss Brooks, CBS . . . Rin-Tin-Tin, ABC . . . Person to Person, CBS . . . Make Room For Daddy, ABC . . . Do You Trust Your Wife, CBS . . . Ozzie and Harriet, ABC . . . The Line Up, CBS . . . Life of Riley, NBC . . . Your Hit Parade, NBC . . . Warner Brothers Presents, ABC . . . Jack Benny, CBS . . . Eddie Fisher, NBC . . . Gun Smoke, CBS . . . Ted Mack Amateur Hour, ABC . . . Climax, ABC . . . Strike It Rich, Kovacs' Show, NBC Appointment with Ad Your Hit Parade, NBC Account, CBS . . . Secret . . . I Love Lucy, CBS . . . CBS . . . Super Circus, Our Miss Brooks, CBS Eddie Fisher, NBC . . . CBS . . . Life of Riley, . . . Jack Benny, CBS Hour, ABC . . . Climax, ABC . . . Strike It Rich, Kovacs' Show, NBC . Appointment with Ad Person to Person, CBS

# PENNSYLVANIA FROM PITTSBURGH TO HARRIS- BURG SEES THE VERY BEST ON WFBG-TV, CHANNEL 10, ALTOONA.

CBS . . . John Daly,  
CBS . . . Rin-Tin-Tin,  
Wild Bill Hickok . .  
Mickey Mouse Club,  
Ozzie and Harriet,  
Rogers, Jr., CBS . . .  
... ABC Studio One,  
G. E. Theatre, CBS .  
Ozzie and Harriet,  
ABC . . . The Line Up,  
Eddie Fisher, NBC  
Ted Mack Amateur  
CBS . . . John Daly,  
CBS . . . Rin-Tin-Tin  
Wild Bill Hickok . .  
Mickey Mouse Club,  
ABC . . . On Your

Account, CBS . . . Secret Storm, CBS . . . The Morning Show with Will Rogers, Jr., CBS . . . I Love Lucy, CBS . . . Ed Sullivan Show, CBS . . . Mickey Mouse Club, ABC . . . Studio One, CBS . . . Super Circus, ABC . . . Lassie, CBS . . . Lone Ranger, ABC . . . G. E. Theatre, CBS . . . Our Miss Brooks, CBS . . . Rin-Tin-Tin, ABC . . . Person to Person, CBS . . . Make Room For Daddy, ABC . . . Do You Trust Your Wife, CBS . . . Ozzie and Harriet, ABC . . . The Line Up, CBS . . . Life of Riley, NBC . . . Your Hit Parade, NBC . . . Warner Brothers Presents, ABC . . . Jack Benny, CBS . . . Eddie Fisher, NBC . . . Gun Smoke, CBS Mack Amateur



ABC-TV • NBC-TV

Represented by H-R Television, Inc.

the  
big  
listen



is  
to

**kbis**

bakersfield  
california

**970**

DOMINATING CALIFORNIA'S  
SOUTHERN SAN JOAQUIN VALLEY  
WITH POPULAR MUSIC AND NEWS  
24 HOURS A DAY!

representative:

NEW YORK  
CHICAGO  
ST. LOUIS  
LOS ANGELES

ADAM YOUNG JR.

# AGENCY AD LIBS



by Bob Foreman

## Ratings have limitations, but . . .

My immediate superior, when introducing a discussion regarding tv ratings, began his philippic with the statement that—"we all recognize this to be a flat tire; however, there's no spare in the car." While his comment was, of course, intended to be more capricious than critical, there is nevertheless some evidence that our rating techniques are less than perfect.

Recently, there were called to my attention some facts that are amusing as well as amazing. These pertain to a special rating service purchased by a local tv station, the results of which the station personnel hoped would help them in spot sales. The first technique employed to determine the numbers of viewers of the station's efforts was via the diary method. Then the same survey folks went at the same time spot via telephone coincidental.

When the results were finally in, the telephone survey gave this local station an 8.9 higher rating than the diary report obtained. Since these were daytime hours studied, the difference between the two figures was greater than the total audience attributed to the station by the diary technique.

It has long been realized that there are weaknesses in our nose-counting efforts. For example, nobody's wife is going to be foolish enough to give a full report (via diary) regarding the number of daytime hours she spends in front of the infernal machine. I know that the home-maker with whom I dwell

(Please turn to page 52)

## ARB says ratings aren't final. Sample is big fact

American Research Bureau says, "Any published rating based on a sample merely establishes a confidence range within which the true rating lies." New device indicates plus and minus deviations for rating the samples of 100-500.







## Meet the Pied Piper of the Piedmont

Here's the Pied Piper of the Piedmont . . . the newest, most magnetic member of the WFMY-TV sales family.

This cherubic little character is tripping the light fantastic throughout station-breaks, program promotion, and point of purchase merchandising material. He even goes so far as to pop-up in audience participation shows in the form of a marionette.

The "T-Viewers" of the 46-county Prosperous Piedmont love this little character in print or on the screen. He is being taken into the hearts and homes of WFMY-TV's 2 million viewers in the Prosperous Piedmont section of North Carolina and Virginia.

Combined with full power of 100,000 watts, plus basic CBS programming, the Pied Piper of the Piedmont is another reason why you should contact your H-R-P man today and get in on the exclusive sales features offered by WFMY-TV in this \$2.3 billion market.

**wfmy-tv**  
*Channel 2*

GREENSBORO, N. C.

Represented by

Harrington, Righter & Parsons, Inc.

New York Chicago San Francisco Atlanta



Now In Our  
Seventh Year



TELEVISION HITS A NEW HIGH

**RAYMOND**

IN

*39 highly-charged  
half hours of  
adventure and melodrama*

THE FIRST TV SERIES TO COMBINE ALL THESE



*intrigue*



*adventure*

*suspense*



*documentary  
realism*



TRUE AND EXCITING STORIES OF ESPIONAGE

*... from Biblical times to the Korean War*

- Admiral Canaris . . . and the plot to kill Hitler.
- Nathan Hale . . . first American spy.
- Mata Hari . . . most publicized spy in history.
- Kim Suim . . . most beautiful spy of the Korean War.
- Otto Keller . . . and the tragedy of Pearl Harbor.
- Benedict Arnold . . . and the betrayal of Washington.
- Wilhelm Steiber . . . and Bismarck's invasion of France.
- Loren Traver . . . the man who shot Stonewall Jackson.

**GUILD**  **FILMS** COMPANY

460 PARK AVENUE, • NEW YORK 22, NEW YORK • MUrray Hill 8-5365  
IN CANADA: S. W. CALDWELL, LTD., TORONTO



VIEWER-IMPACT with . . .

**MASSEY**


**SPY**

PRIZE-WINNING QUALITIES



*historical  
authenticity*

*romance*



**66 MARKETS SOLD!**

*hurry . . . write, wire or phone  
before markets you want  
are gone!*

## 4 MORE GUILD BEST-SELLERS

### MOLLY

starring **GERTRUDE BERG**  
and the famous **GOLDBERG FAMILY**



The Goldbergs have moved to Haverville, U.S.A. and Molly's having the time of her life making new friends. Everybody loves MOLLY, and now, with a brand-new format, they'll love her more than ever!

### CONFIDENTIAL FILE

Paul Coates' behind-the-scenes report on America . . . with penetrating close-ups of its people and problems. A new and exciting concept in dramatized journalism. The ½-hour show all America is talking about . . . winning fabulous ratings in over 100 markets.



### 15 minutes with FRANKIE LAINE

and **Connie Haines**



All the 'star' entertainment quality of a ½-hour show packed into 15 fast-moving minutes. Ideal choice for small advertisers who want the impact of a ½-hour show on a 15-minute budget. Top-rated show in its time-slot over WCBS-TV, New York.

### the **LIBERACE** show

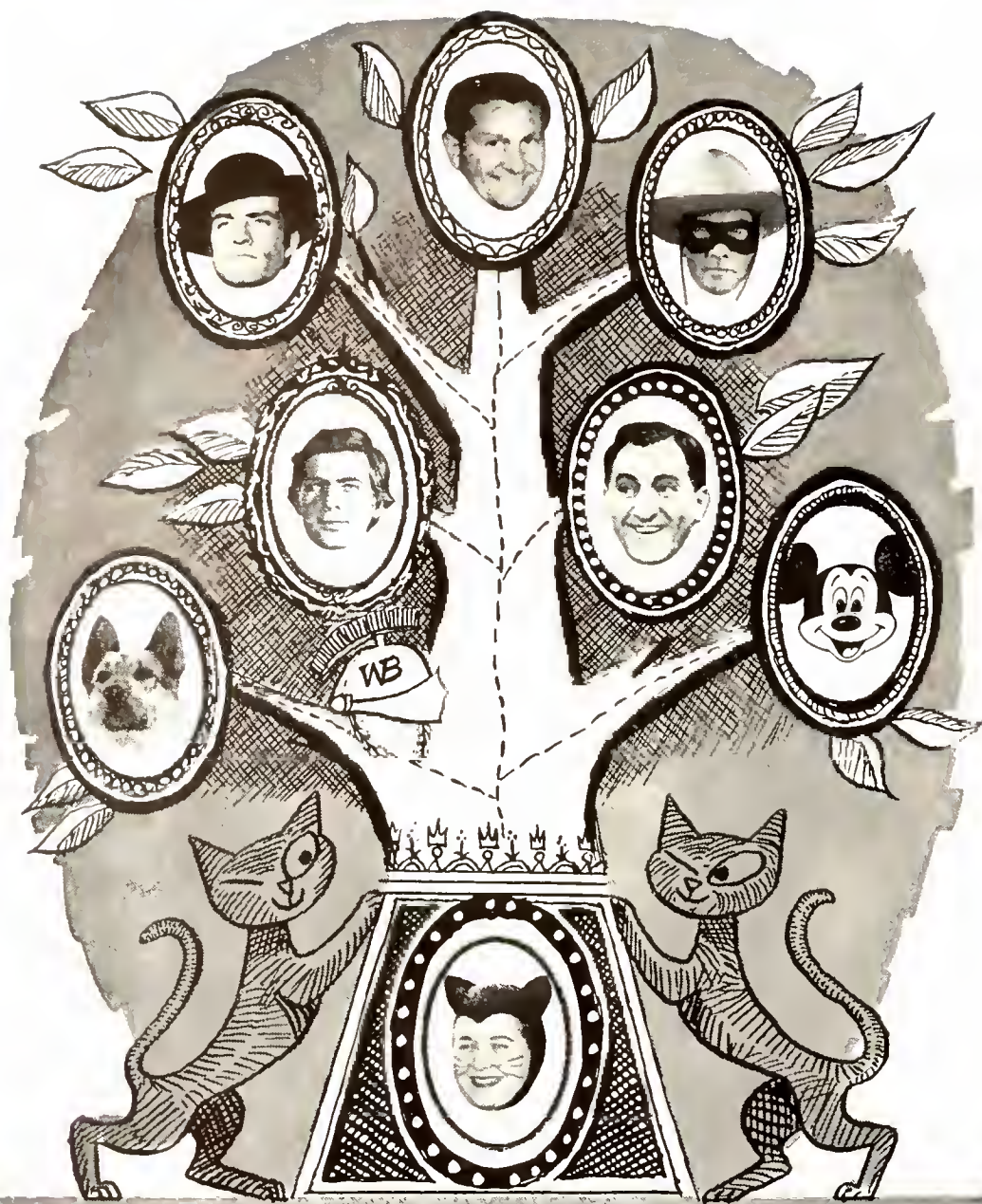
Television's most widely acclaimed musical series for the third consecutive year. Still a few choice availabilities, and you're in luck if one of them happens to be in your market!



**GUILD**  **FILMS**  
COMPANY INC.

460 PARK AVENUE • NEW YORK 22, N.Y.  
MURRAY HILL 8-5365  
IN CANADA: S. W. CALDWELL, LTD.





## KTRK-TV's family tree

*The happiest Kitty you e'er did see  
With a dog and a mouse in her family tree*

Houston's big families — buying families are making KiTiRiK's family of ABC shows their first choice. Not only first in Houston — but well ahead of national average! Mickey Mouse Club is up 51% and Rin Tin Tin 15% greater than national ratings.

This didn't just happen! KTRK-TV has become the family station in Houston with better shows and better showmanship for all the family. For Houston's best availabilities, Houston's best buy — call us or Blair-TV.

THE CHRONICLE STATION, CHANNEL 13  
P. O. Box 12, Houston 1, Texas — ABC BASIC  
HOUSTON CONSOLIDATED TELEVISION CO.  
General Manager, Willard E. Walbridge  
Commercial Manager, Bill Bennett  
NATIONAL REPRESENTATIVES:  
BLAIR-TV, 150 E. 43rd St., New York 17, N. Y.

## 49<sup>th</sup> and MADISON

SPONSOR invites letters to the editor.  
Address 40 E. 49 St., New York 17.

### MARKET RESEARCH VS. RATINGS

Apropos your recent article on ratings ("There's more to research than ratings." SPONSOR, 6 February 1956). I would append these comments:

Tv and radio ratings are fine . . . hut! It is not a secret anymore among the trade, even among the clients, what a rating means as far as viewing audience is concerned. At one time, not so very long ago, a rating was added, multiplied and slide-ruled within the confines of the agency's media office. Times have changed, and now many clients even receive rating guides from the networks to aid them in breaking down a share of audience from a FIGURE decimal point FIGURE. Does this simplification of reading and translating figures on ratings lessen the effectiveness of an advertising agency?

Does reading a physics book produce the atom bomb? Does reading the *McCall's Pattern Book* create a Ceil Chapman?

Of course not. If anything, they serve as a yardstick of appreciation for work well done in the past, and offer a decided help for the future as far as their particular phase of work is concerned. At best, offering the client a rating on various shows was and is a mechanical service. I have always maintained that media should be basically creative in nature, offering an available service which coordinates the merchandising and research departments within the agency itself.

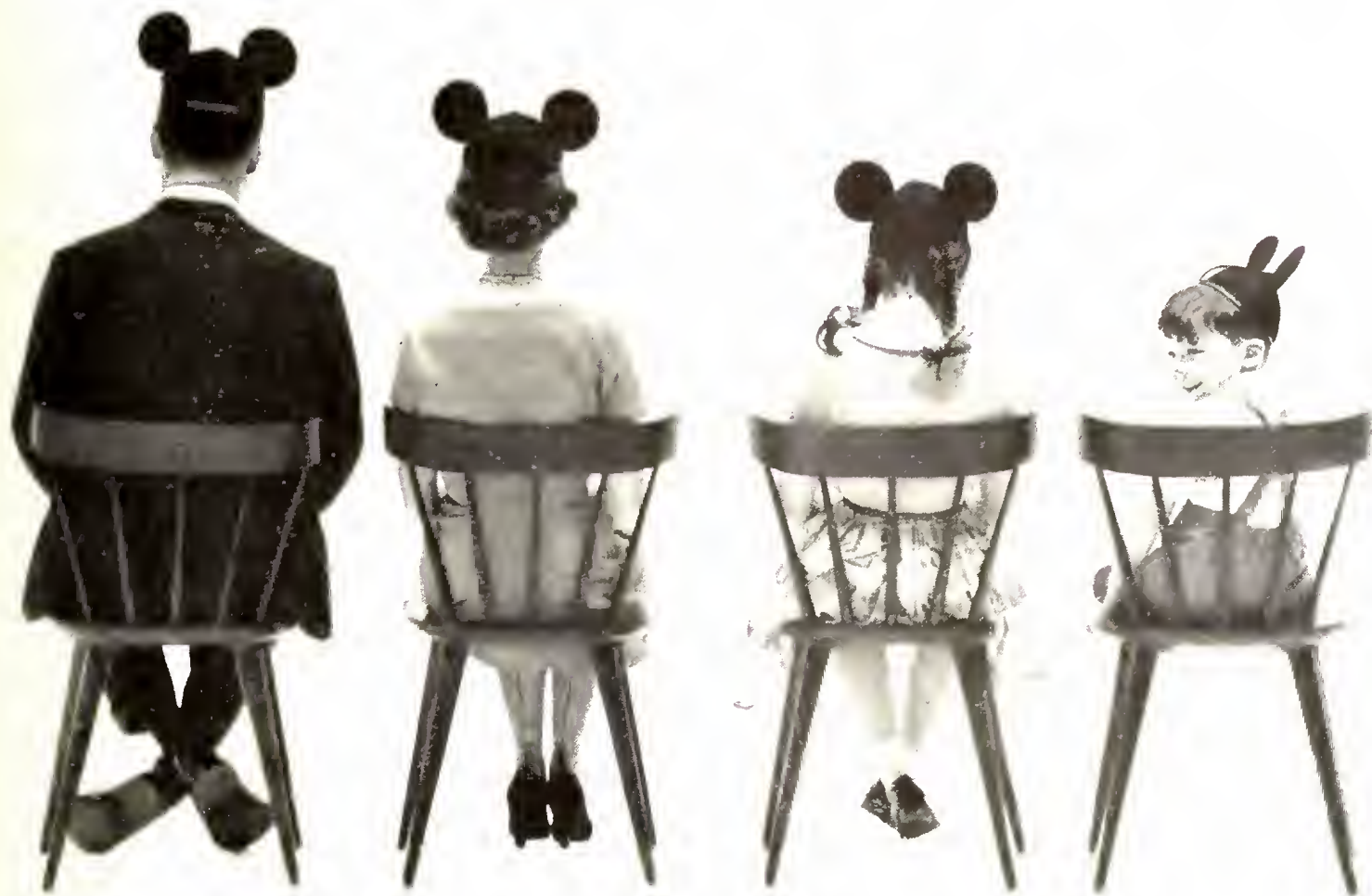
Recently, one of our regional food accounts asked us to prepare an advertising budget for one year. We were to recommend it be spent in any media we saw fit.

One of the men in our organization suggested it might be a good idea to tie down a one minute participation spot on a Sunday afternoon movie. The show looked good on paper holding a 15.3 rating through most of the feature. But a high rating does not necessarily move merchandise if it misses its particular target.

With retail selling practices becoming more specialized every day, an advertising agency must stay several



Some successes go to everyone's head!



## ABC-TV's Mickey Mouse Club is the biggest success in daytime TV!

Day after day — Manday thru Friday — more than 16,000,000 people watch Mickey Mouse Club during the average quarter hour. Day after day — Manday thru Friday — more adults watch Mickey Mouse Club than watch 2 out of 3 daytime adult programs. The Mickey Mouse Club is more than a success... it's a phenomenon. No other daytime show delivers such ratings. And, as a matter of fact, it outdraws better than half of the evening programs, too. Mickey delivers this huge audience with tremendous efficiency. The cost per thousand homes for a one-minute commercial is the lowest in all television — sixty-eight cents — 15 homes for a penny... almost nine hundred viewers for a quarter. The Mickey Mouse Club has won more hearts... visited more homes... gone to more heads than any other daytime show in TV history.

*Source: ARB & NIELSEN, Feb. 1, 1956*

**ABC** TELEVISION NETWORK

☒ **HIGHEST** average ratings in San Francisco around the week, around the clock.

☒ **HIGHEST** rating for morning participating show and at lowest cost per thousand viewing families.\*

☒ **HIGHEST** rating for afternoon participating movie and at lowest cost per thousand viewing families.\*

☒ **HIGHEST** average rating on any local children's show and at lowest cost per thousand viewing families.\*

☒ **HIGHEST** number of national spot advertisers in San Francisco, second highest in the nation.\*\*

\*cost per thousand homes based on December, 1955 ARB.  
\*\*Rorabaugh

**...AND THAT IS WHY  
NO SELLING CAMPAIGN IN SAN FRANCISCO IS  
COMPLETE WITHOUT THE WBC STATION...**



WESTINGHOUSE BROADCASTING COMPANY, INC.

SAN FRANCISCO, CALIFORNIA  
Represented by the Katz Agency





# New and renew

# SPONSOR

19 MARCH 1956

## New on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Raymond Bishop, NY	Raymond Spector, NY	CBS 76	Garry Moore; alt F 10:30-11 am; 9 March; 52 wks
John Breck, Springfield, Mass.	Humphrey, Alley & Richards, Boston	ABC	Afternoon Film Festival; M-F 3-5 pm; partics; 13 wks. Famous Film Festival; S 7:30-9 pm; 1 partice each wk; 13 wks
American Chicle, L. I. City, NY	Ted Bates, NY	ABC	Ozark Jubilee; alt sat 7:30-9 pm; 1/2 sp'ship; 10 March
American Home Products, NY	Grey, NY	CBS 77	Captain Kangaroo; 7 Feb; 26 wks
American Safety Razor Corp, NY	McCann-Erickson, NY	CBS 171	Game of the Week; Sat 2-4:30 pm; 7 April; 26 wks
Clark Sales Corp, NY	Kenyon & Eckhardt, NY	ABC	Afternoon Film Festival; M-F 3-5 pm; 28 partics; 20 Feb; 8 wks
Corn Products Refining Co, NY	C. L. Miller, NY	NBC 129	Queen for a Day; W & F 4:30-4:45 pm; 21 March; 52 wks
Curtis Industries, Chi	Weiss & Geller, Chi	ABC	Dollar A Second; F 9-9:30 pm; alt wks; 17 Feb
Curtis Industries, Chi	Gordon Best, Chi	NBC 129	Queen for a Day; alt W & F 4:30-4:45 pm; 21 March; 52 wks
How Chemical, Midland, Mich	MacManus, John & Adams, Bloomfield Hills, Mich	ABC	Famous Film Festival; S 7:30-9 pm; 6 partics each wk; 4 March
Wmre Co, Milwaukee	Cramer-Krasselt, Milwaukee	ABC	Famous Film Festival; S 7:30-9 pm; 7 partics each wk; 8 April
Food, White Plains	Benton & Bowles, NY	CBS 83	Mighty Mouse Playhouse; alt Sat 10:30-11 am; 7 April; 52 wks
Alst Brewing Corp, St. Louis, Mo.	D-S-F, NY	CBS 106	Game of the Week; Sat 2-4:30; 7 April; 26 wks
Perros, NY	BBDO, NY	NBC 75	Gordon MacRae; M 7:30-7:45 pm; 3 March-25 Feb '57
Co, Phila	Hicks & Greist, NY	NBC 129	Queen for a Day; alt T 4:30-4:45; 27 March
Terl Drug Co, NY, for Bayer Aspirin	D-F-S, NY	ABC	Afternoon Film Festival; M-F 3-5 pm; 32 partics; 28 Feb; 13 wks
Drug Co, NY, for Phillips Milk of	D-F-S, NY	ABC	Afternoon Film Festival; M-F 3-5 pm; 20 partics; 27 March; 9 wks
Maesia			
an Cup Sea Food, Terminal Island, Calif	Erwin, Wasey, NY	NBC 129	Queen for a Day; alt F 4:30-4:45 pm; 17 April; 52 wks



William E. Coyle (3)



Stewart Barthelmess (3)

## Renewed on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Pharmaceuticals, Inc, Newark	Ed Kletter, NY	CBS 99	Meet Millie; T 9-9:30 pm; 13 March; 52 wks
Inc, NY	BBDO, NY	CBS 170	\$64,000 Question; T 10-10:30 pm; 6 March; 52 wks
ardle of London, NY	N. W. Ayer, NY	CBS 58	Garry Moore; F 11-11:15 am; 30 March; 13 wks



Homer Griffith (3)

## Broadcast Industry Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
erbe L. Bachman	KPIX, San Fran, adv-sales prom mgr	KEX, Portland, Ore, gen mgr
ewa Barthelmess	ABC Radio, NY, network sales administrative mgr	Same, Eastern sales mgr
art I. Blain	KYW, San Fran, sales mgr	WBC, midwest sales mgr
arie H. Cash, Jr.	WTIK, Durham, NC	WTVD, Durham, NC, promotion director
chai H. Close	NBC, NY, spot sales, represented stations mgr	Same, director of represented stations
ome B. Coleman, Jr.	SSCGB, NY, acct exec	Free & Peters, NY, business and sales dept hd
hn "Steve" Conley	KEX, Portland, Ore, general mgr	Westinghouse B'casting, NY, asst to the president
illia E. Coyle	Washington Evening Star, Wash, DC, promotion and research director	WRC-WRC-TV, Wash, DC, promotion, adv, pub rel director
mes (Steve) Crane	WLW-T, Cinn, sales	Same, sales mgr
W. Jannenbaum, Jr.	WRCV WRCV-TV, Phila, asst general mgr	WBC, NY, natl sales mgr
im Mahoe	McElroy & Prewitt, Sioux City, sales	KBTW, Denver, merchandising mgr
le Elliott	KTSA, San Antonio, program dept	Same, promotion and merchandising mgr
al Eng	Capital Records, NY, acct'ing system & prod analyst	KLAC, LA, acct exec
ne Gallagher	Dugout, Inc., (restaurant) Columbus, owner and mgr	WLW-C, Columbus, local acct exec
omer Griffith	WAFB, Baton Rouge, La, mgr	SESAC, Inc, NY, station relations for Calif territory
oyd Griffin	Free & Peters, NY, vp & tv director (new name) Peters, Griffin, Woodward, Inc.	Same
igen A. Halliday	KSL Radio, SLC, Utah, general mgr	KSL & KSL-TV, SLC, service dept, vp and director
Chr Hetherington	John Blair & Co, St. Louis office, mgr	ABC Film Syndication, St Louis, midwest sales
uart I. Kelly	Paul H. Raymer Co, NY	Same, vp and asst natl tv mgr
higgins	Storer B'casting, Miami Beach, Fla, admin asst	Same, vp
eph... Kjar	KSL Radio, SLC, Utah	Same, sales & promotion director
Day Kimble	RAB, NY, local sales and service director	Grey Adv, NY, associate acct exec
b Kenthal	H-R Television, NY, acct exec	Edward Petry, NY, tv sales
ald Kockritz	Storer B'casting, Miami Beach, Fla, programing director	Same, vp and natl program director
nald Leif	MCA-TV, Beverly Hills, research	Same, research supervisor
ch Madson	RAB, NY, membership activities hd	Same, station relations director
line McDonnell	Natl Wildlife Federation, Wash, DC, rad-tv prom hd	WCOP, Boston, publicity and sales promotion director
Preon Peters	Free & Peters, NY, pres (new name) Peters, Griffin, Woodward, Inc.	Same
ncen Ramos	Caribbean Network, sales	MCA TV, NY, internatl sales, acct exec
rdon Reid	CKDA, Vancouver, BC, mgr	KVOS-TV, Bellingham, Wash, general mgr
trici Ryan	KPIX, San Fran, program-coordinator	KSFO, San Fran, merchandising-promotion director
b Ryan	KVOD, Denver	KVWO Radio, Cheyenne, Wyo, asst mgr
in E Soell	H-R Television, NY	WISN-TV, Milwaukee, tv director
ibert L. Spector	Gates Engineering, Wilmington, Del, merchandising and adv director	WIP, Phila, promotion and publicity director
nes Urash	Sports Illustrated, NY, salesman	CBS TV, NY, spot sales, acct exec
nes Weiss	Forjoe & Co, NY, acct exec	Hoag-Blair, NY, sales
bert Weinmann	KTVW, Seattle, acct exec	KYA, San Fran, sales
bert Walton	Farm Publications, Midwest sales mgr	Blair & Co, Chi, farm director
rber D. Weiss	NY Daily News, NY, adv dept	Katz Agency, NY, tv sales
Waker	WWVA, Wheeling, West Va, acct exec	WQOK, Greenville, S. C., station mgr
d Wd	KSTP-TV, St. Paul-Minn	ABC film syndication, Mnpls, sales
ssell Woodward	Free & Peters, NY, exec vp (new name) Peters, Griffin, Woodward, Inc.	Same



Bob Kocenthal (3)



R. David Kimble (4)



Ewald Kockritz (3)

In the next issue: *New and Renewed on Radio (Network); Broadcast Industry Executives; Advertising Agency Personnel Changes; Sponsor Personnel Changes; Agency Appointments*



## New and renew

## 4. Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
William M. Amundson		Ruthrauff & Ryan, St. Paul office, mgr
Robert H. Boulware	WLW-TV, Cinn, mgr	Bryan Houston, NY
Ernest L. Byfield, Jr.	KFCG, NY, acct exec	Ellington Co, NY, acct exec
Roland H. Cramer	McCann-Erickson, NY, vp and acct supervisor	Ruthrauff & Ryan, NY, vp and acct supervisor
Richard L. Demmerle	Booz, Allen & Hamilton, consultant	BBDO, NY, acct exec
Daniel C. Evans	WDSU-TV, New Orleans	Whitlock-Swigert, New Orleans, vp and acct exec
Robert C. Garland	KOOL-AM-TV, Phoenix, natl sales mgr	Charles H. Garland & Assoc, Phoenix, vp and acct
Howard Gossage	Brisacher, Wheeler & Staff, San Fran, acct exec	Same, director of tv production
Channing M. Hadlock	Quality Bakers of America, NY, rad-tv acct exec	Rose-Martin Agency, NY, rad-tv director
Henry A. Haines	Compton Adv, NY, vp and hd fiscal officer	Same, mbr of board
Jean Heinzerling	Guenther, Brown and Berne, Cinn	Same, research and media director
Gordon R. Hinch	Russell T. Kelley, Hamilton, Ontario, media mgr	Kenyon & Eckhardt, Toronto, media mgr
W. M. Holder	Simon & Gwynn, Memphis, acct exec	Noble-Drury & Assoc, Nashville, acct exec
Arthur C. Kammerman	BBDO, NY, cpy group hd	Same, vp
R. David Kimble	QAB, NY, local sales and service director	Grey Adv, NY, associate acct exec
Donald M. Laiffer	Warwick & Legler, LA	Same, research director
Albert V. Lowe	GE, Schenectady, small appliances division, adv-sales promotion mgr	
Russell M. MacDonell	Grove Labs, St. Louis, vp in charge of sales and adv	Ruthrauff & Ryan, NY, acct exec
Irving MacPherson	Best Foods, Rit Products division, general mgr	Warwick & Legler, NY, vp
Alex C. Pappas	Ruthrauff & Ryan, St. Louis, acct exec	Warwick & Legler, NY, vp
Barry McCarthy	BBDO, NY, acct supervisor	Same, Dallas office, mgr
James S. Morgenthal	Gordon Best, Chi	Same, vp
J. C. Motheral	BBDO, San Fran office, mgr	Biesnick Co, Boston, vp and acct supervisor
Carroll P. Newton	BBDO, NY, acct exec	Same, director
Suzanne M. Pogany	Previews, Inc, asst adv mgr	Same, director
Tom Swan	BBDO, Pittsburgh, acct exec	Pearson Adv, NY, vp
George R. Tonjes	Young & Rubicam, NY, merchandising field office dir	William Esty, NY, acct exec
Robert J. Wallace	Benton & Bowles, NY, acct supervisor	Ketchum, MacLeod & Grove, Pittsburgh, merchand
Philip R. Warner	Benton & Bowles, NY, acct supervisor	Same, vp
Edgar L. Weibrecht	BBDO, Cleve, acct exec	Same, vp

## 6. Station Changes (reps, network affiliation, power increases)

KBIF, Fresno, announces the appointment of Boston Times Sales Natl reps.  
 KBIG, Catalina, announces the appointment of Weed & Co natl reps.  
 KCRS, Midland, Texas, has appointed the William G. Rambeau Co natl reps.  
 KFRE-TV, Fresno, will become an affiliate of CBS effective 5 June.  
 WFBL, Syracuse, will become an ABC affiliate 1 April.

WITI-TV, Milwaukee, announces the appointment of the Branham Co Natl reps.  
 WLBC, Laurens, S. C., announces the appointment of Indie Sales natl reps.  
 WNEM-TV, Bay City, Mich, has become an affiliate of ABC.  
 WQOK, Greenville, S. C., has been sold to the Speidel-Fisher interests through Blackburn-Hamilton Co.  
 XETV, Tijuana, Mexico, will become an ABC affiliate 5 April.  
 WRDW and WRDW-TV, Augusta, Ga, announce the appointment of the Branham Co natl reps.

## 5. New Firms, New Offices, Changes of Address

A. M. S. Advertising, NY, announces the opening of its new offices at 40 East 19th St.  
 Free & Peters, NY broadcasting reps, becomes Peters, Griffin, Woodward, Inc. effective 15 March.  
 Robert S. Keller, NY rad-tv reps, have opened a Chicago office at 228 N. LaSalle St.  
 Kenyon & Eckardt, NY, has formed a new department responsible for the production of rad-tv commercials and

related activity.  
 Ted Outlaw Adv, a new Greenville, S.C. Agency, occupies offices in the Insurance Bldg., 4th floor.  
 Stone Associates, NY tv production firm, has moved to 595 Madison Ave.  
 WBUF-TV, Buffalo, now has offices at 2077 Elmwood Ave.  
 Colgate-Palmolive, NY, will occupy new offices in the Colgate-Palmolive Bldg., 300 Park Ave.

H. Preston Peters (3)

Russel Woodward (3)

Joseph A. Kjar (3)



Lloyd Griffin (3)

Arch L. Madsen (3)

Keith Kiggins (3)



Eugene M. Halliday (3)



Richard H. Close (3)



Tom Donahoe (3)



Herbert O. Weiss (3)



Herbert L. Bachman (3)







## The Fourth Estate Looks to Five

Seattle daily newspapers "covered" KING Radio and Television recently to get two of their biggest stories on the recent football controversy at the University of Washington.

The furor which followed an unprecedented player "revolt" at the school commanded national sports headlines. But everyone—including the reporting press—relied exclusively on KING when two of the

principals involved elected to take their case to the people via Seattle's leading radio and television station.

Such exclusive news coverage is one more reason for KING's consistent superiority in this booming Pacific Northwest market.

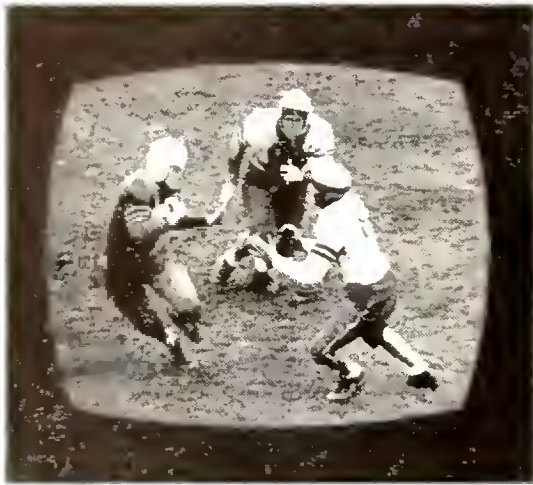
FIRST IN SEATTLE / TACOMA

ABC Television, Channel 5, 100,000 watts  
ABC Radio, 1090 kc., 50,000 watts

**KING**



# DO YOU REMEMBER THESE TV "FIRSTS"



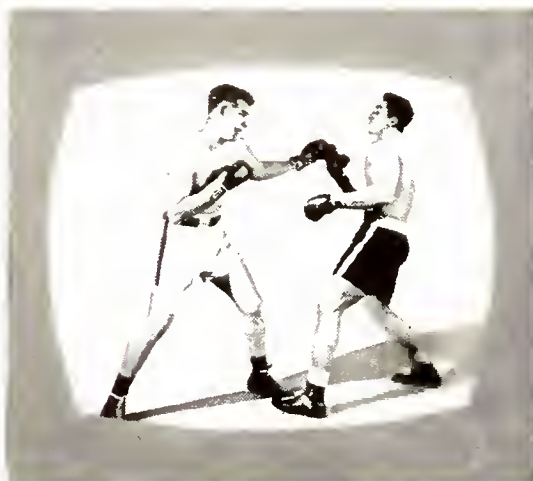
**1** December, 1945 — **First Intercity Telecast:** Army-Navy Game. Bell Telephone lines link Municipal Stadium, Philadelphia, to New York City. From there it was broadcast by TV stations throughout the area.



**2** October, 1947 — **First Telecast of World Series.** Baseball fans in Philadelphia and Washington, D. C., are brought within television range of the baseball classic in New York by Bell System coaxial cable facilities.



**3** May, 1948 — **First Commercial Service Starts:** New York City, Baltimore and Washington, D. C. Bell System opens commercial use of TV coaxial cable between New York City and Washington, D. C.



**7** June, 1951 — **First Theater TV.** Prize fight in Madison Square Garden carried to nine theaters in six eastern and midwestern cities. Telecasts in New York travel from ringside over Bell System video channels.



**8** September, 1951 — **First Coast-to-Coast TV.** Japanese Peace Treaty Conference, San Francisco. To cover ceremonies Bell System advances previous plans, by about a month, for opening cross-country TV service.



**9** November, 1952 — **First Presidential Election on TV.** Bell System uses almost 30,000 miles of intercity television channels to carry events to the nation! Programs are transmitted to 110 television stations in 67 cities.

**BELL TELEPHONE SYSTEM**

*Providing transmission channels for intercity television today and tomorrow*





# DURING THE PAST DECADE?



- 4** June, 1948 — **First TV Political Convention Coverage.** Bell System's eastern television network connects Boston, New York, Newark, Philadelphia, Baltimore, Washington and Richmond covering important sessions.



- 5** January, 1949 — **First East-Midwest TV Link.** Bell System's eastern and midwestern television networks join 30 TV stations in 14 cities from the Atlantic to the Mississippi — another television milestone.



- 6** January, 1949 — **First Presidential Inaugural on TV.** Millions of Americans in the East and Midwest watch the inauguration ceremonies. On-the-spot TV coverage is transmitted over Bell System's Television Network.



- 9** January, 1953 — **First International Television.** Toronto's first television station links Canada to the U.S. by TV network facilities of the Bell System. This historic event marks the first regular video link between nations.



- 11** January, 1954 — **First Public Colorcast.** Tournament of Roses. Bell System converts transcontinental channels so that for the first time viewers from coast to coast can see the Pasadena classic in color.



- 12** September, 1955 — **First Colorcast of Football Game.** Georgia Tech-Miami U. game in Atlanta. For the first time a national audience sees football on color television. Game is colorcast to 100 stations in 100 cities.

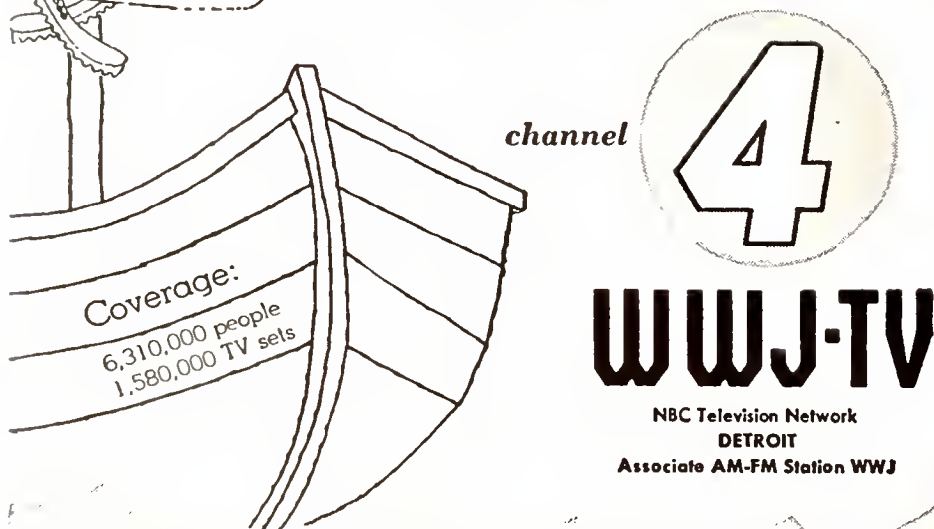
Today, 10 years after the first intercity transmission of television, Bell System continues to make advances in equipment and technique. It assures the television industry the benefit of the best possible service, at low cost, now and in the future.



## STARS TO STEER BY

**Adrift in the Sea of Manhattan?**

Buffeted by the winds off Wacker Drive? Wondering which course will see you safely through the competitive shoals of Detroit? Set your sights on this galaxy of stars and your ship will come in. **The WWJ-TV personalities** pictured here are tremendous local favorites, and cover the entire field of television programming from news to nonsense. Complete sponsorship of their programs—or spot adjacencies—assures dynamic exposure and impact for every commercial message. **Full speed ahead to WWJ-TV**, Michigan's First Television Station and finest harbor in the nation's booming fifth market.



**FIRST IN MICHIGAN** • Owned and Operated by THE DETROIT NEWS  
National Representatives: FREE & PETERS, INC.

jumps ahead, carefully examining, then planning a campaign at the shop per's level designed to really move h client's merchandise. This, to my wa of thinking, is not done with a ratin card, but rather with hard-hitting on the-spot merchandise promotion an plenty of market research.

ROBERT W. JENSEN  
*Radio and Tv Director*  
*Bearden-Thompson-Frankel*  
*Advertising*  
*Atlanta, Georgia*

### CONQUEROR

. . . we here at RKO think you article on "The Conqueror" was th best written, most accurate and bet told story on our promotion of an periodical that has covered it so fa.

AL STERN  
*Publicity Manager*  
*RKO Radio Picture*  
*New York, N. Y.*

. . . thank you for the fine, intell gent story in SPONSOR on "The Co queror" promotion. It was very in teresting and accurate, and I am sur will be enlightening to tv station ow ers. . . . You will be interested to kno that "The Conqueror" is really break ing records, both here and abroad.

TERRY TURNER  
*General Teleradi*  
*New York, N. Y.*

### "TEN MUSTS" PUT TO USE

The article on page 32 of the De cember 26th issue of SPONSOR wa most interesting to me. I am usin the "Ten musts" in a course in Mar keting Management I am teachin this semester.

I saw the present emphasis on ma keting coming some years ago and began preparing a checklist to be use as a tool for any men in marketing but particularly to set up the positio of marketing director to replace th title "vice president of sales." Ther is a definite need for men in adver tising, personal selling and sales pro motion to coordinate their efforts an to learn more marketing.

C. J. COURTNEY, PH.D.  
*Director, Marketing Dept*  
*The Creighton University*  
*Omaha, Nebraska*

### A LOOK TO THE FUTURE?

Was intrigued by what I suspes may have been a Freudian typo on th  
(Please turn to page 62)





“Here’s a tip...”

WJIM-TV  
Lansing  
Covering more  
of Michigan  
than any other  
TV station!

# "A" TIME MINUTES

at lowest cost  
per 1,000 homes

You don't have to scrimp your sales story in the great Minneapolis-St. Paul market. Get choice evening full-minute (or 20 sec.) participations in high-audience feature, syndicate and sports films, or news and weather at less than ten second cost on other stations.



**"My Little Margie"**  
Rating 13—a full minute (or 20 sec.) participation at a cost-per-thousand homes of only \$1.11\*



**"Tower Theatre"**  
Rating 11.3—a full minute (or 20 sec.) participation at a cost-per-thousand homes of only \$1.18\*



**"Waterfront"**  
Rating 10—a full minute (or 20 sec.) participation at a cost-per-thousand homes of only \$1.33\*



**"Studio 9"**  
Rating 9.3—a full minute (or 20 sec.) participation at a cost-per-thousand homes of only \$1.43\*



**"Texas Rasslin"**  
Rating 11.7—a full minute (or 20 sec.) participation at a cost-per-thousand homes of only \$1.14\*

\*Full Minute (or 20 sec.) at 52 Time Rate —CPM for ID'S would be approximately one-half this figure



Ratings shown are from December 1955, Telepulse

Represented by AVERY-KNODEL, Inc.

**KEYD-TV**  
MINNEAPOLIS • ST. PAUL



**Mr. Sponsor**

**Phillip Cortney**

President  
Coty, New York

A dynamic steel-grey-haired man with piercing black-button eyes holds Coty's advertising tight in his hands. He's Phillip Cortney, the Rumanian-born, multi-lingual president of the cosmetics firm.

"I won't delegate control of advertising," says he bluntly. "We have an advertising director and staff and an agency (Franklin Bruck Advertising), but I can't divorce advertising from my other management functions. It's too important to us. You can say that advertising is our number one headache."

Yet, Cortney's first to point out that he's no "expert," in some of the intricacies of advertising. But then, he says, who is?

"I've told General Sarnoff that I would love to buy a tv program, but I can't afford to be wrong," he explains. "A company that spends \$15 million to \$30 million in advertising can absorb a \$1 million loss. We can't. If the network took the risk out of tv programming, we'd double or triple our spending. What I mean is this: There are two ways of determining an advertising budget—(1) as a percent of the past year's sales, or (2) as a means of creating sales. In the latter case, there's no limit on the budget; and that's the way I'd view advertising if there were a finite way to say X dollars in advertising produce Y dollar sales."

However, the risk has not deterred Cortney from allotting some \$4 million for advertising, \$1.5 million in spot tv, for annual sales. Not infrequently, he'll take a product home "to test on my wife, but she's a very bad guinea pig because she forgets why I asked her to try a product." Then he'll come up with a new copy theme himself, often defying "the rules of the specialists."

"So far we've used spot tv," says Cortney. "We're going back with announcements in some 30 markets this month. I would like to buy a network show. But how do I know it will sell? Some programs horrify me, but they seem to get high ratings. Others I like, but would they sell Coty? The trouble is that with tv a company president is forced to enter show business, or else he must take someone else's word for a multi-million dollar suggestion."

A man with wide cultural interests, he likes to research decisions himself. "After all, I went to Columbia University for a PhD in my old age." He was referring to his studies 11 years ago in international law which drew praise from such experts as Phillip Jessup. See detailed Coty story in future SPONSOR issue. ★ ★ ★





**OVER HALF OF THE TV HOMES IN INDIANA**

*are  
in the  
area served by  
WFBM-TV*

TV Homes state-wide: 1,165,801

TV Homes WFBM-TV-wide: 664,507



**WFBM-TV INDIANAPOLIS**

*Represented Nationally by the Katz Agency  
Affiliated with WFBM-Radio; WOOD AM & TV,  
Grand Rapids; WFDF, Flint; WTCN, WTCN-TV,  
Minneapolis, St. Paul*

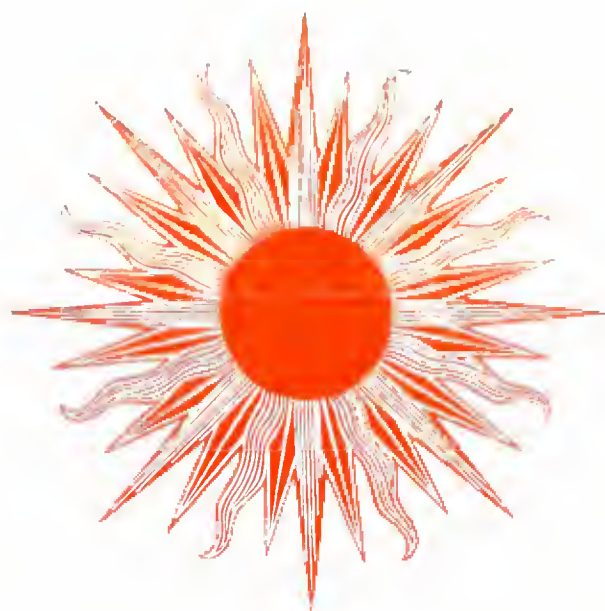
**something new.**



Nothing in the syndicated film field approaches the stature and scope of *Under the Sun*, new series of half-hour programs produced by the Radio Workshop of the Ford Foundation, narrated by Pulitzer-winning William Saroyan and consisting of the best of Omnibus plus new subject matter. The measure of this distinguished new series may be taken from the record set by Omnibus. Twenty-nine major awards including a Peabody. More favorable critical comment than any other regularly-scheduled hour.



# UNDER THE SUN"



sponsors such as J. P. Stevens & Co. Inc., Nash-Kelvinator, Aluminium  
nted, Scott Paper Co., Greyhound, Remington Rand. And a roster of  
tlers and stars unparalleled in broadcasting history, thanks to the  
rogram resources available to the Ford Foundation Workshop.

heiting all these built-up, built-in values from the parent series, *Under*  
e *Sun* presents a truly rare opportunity for the sponsor who wants to  
ll goods... and goodwill. **CBS TELEVISION FILM SALES, INC.**

Offices in New York, Chicago, Los Angeles, Detroit, San Francisco, Boston, St. Louis, Dallas and Atlanta. In Canada: S. W. Caldwell Ltd.



IT'S  
HOT  
IN  
BOSTON

NOT THE  
TEMPERATURE  
WCOP



WCOP

1150 on  
Your Radio

## SPONSOR BACKSTAGE



by Joe Csida

### **Are class "B" films, d.j. antics degrading media?**

Got quite a glow this past week from running into a couple of readers, one a new-found friend in Washington, D. C.; the other an old friend from right here in New York. And both of them unwittingly cued me on to items I think worth mentioning here in the column. The Washington gent was a sales exec named Harry Hites, with Kiplinger's *Changing Times*. He told me that he reads SPONSOR regularly, and his two favorite features are columns by Bob Foreman and another fellow, whom I'd just as soon not mention. Harry and I talked, among other things, about the trade press pickup on Bob's talk to the Batten, Barton, Durstine & Osborn employees at that agency's recent closed-circuit meeting. I'd like to quote the portion of his address that hit home hardest with me. Said Bob:

"We must be more and more alert to the uses of tv as a sales medium. We must be more and more critical of it. We must be more creative and careful and questioning in our approach to the medium's costs, to its commercial impact, to its program-company associations and to its traceable benefits. On the other side of the same coin, we must be constantly dissatisfied with its rising costs, its dissipation of sponsor identity, its growing lack of program-product relationships, its careless moral attitudes. Actually the moral and ethical standards of tv affect each of us as citizens in one of the few free countries left in the world. We can never agree to prostitute this medium for the fast buck, to degrade it for the high Nielsen, to prevent its hard-made steps forward for the easy status quo."

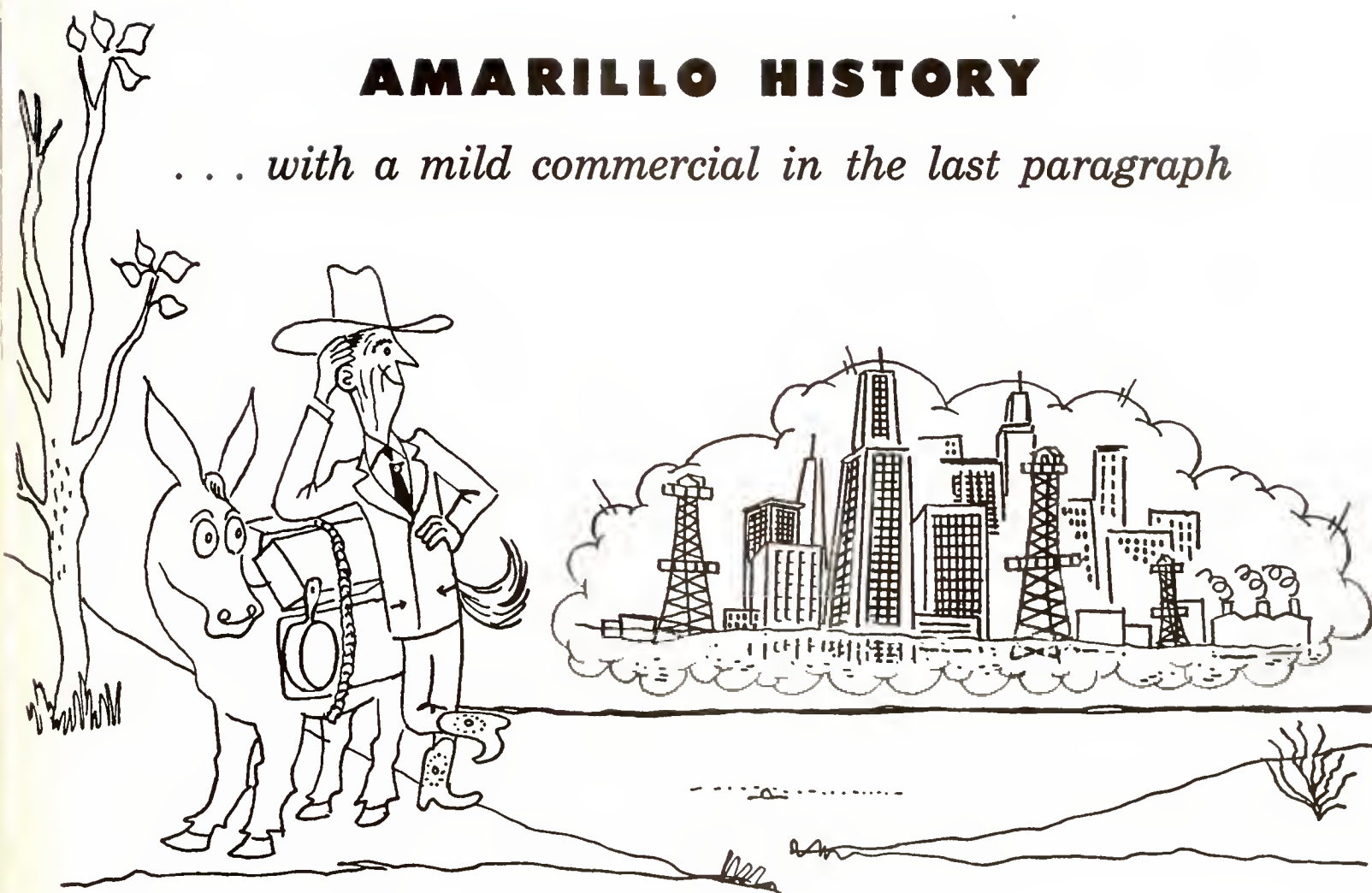
The other, older New York friend I had lunch with was Carl Ward, manager of WCBS here. Last time I'd seen Carl (time sure zooms by) we were having lunch and discussing the then-raging efforts on the part of agencies, advertisers and many network and station people to clamp the coffin lid down on radio. Every tv station in the country should only be doing as well as radio station WCBS, New York. WCBS's situation, of course, isn't rare. Many a radio station in any part of the country you care to name is doing better business than at any time in radio's history.

Another recent development reminded me of a piece I did over six months ago on NBC Board Chairman Sylvester "Pat" Weaver, in which I made passing reference to the Sarnoff-Folsom Radio Corporation of America management  
(Please turn to page 59)



# AMARILLO HISTORY

*... with a mild commercial in the last paragraph*



AMARILLO has a short past. It was born with a cocklebur under its civic tail back in 1887, during the days when a branding iron was a sacred instrument and the first railroad was coming through. The way one story goes, man name of Sanborn offered the cowboys of the LX Ranch a town lot apiece if they'd vote for his town (then known as Oneida) in a contest which developed over the location of the county seat. Since the LX hands constituted a legal, or shooting, majority, justice triumphed. "Amarillo" derived from the yellow flowers that, along with cattle, decorated the surrounding prairie.

Highly productive Texas soil caused agriculture to flourish. Early farmers raised giant-size vegetables. Wheat liked the Panhandle. Cotton was planted after the accidental discovery that cottonseeds, in which an early shipment of eggs was packed, would grow. Highways and railroads crossed at

Amarillo. Oil, natural gas and helium were discovered. Airlines came zooming in.

Amarillo, first in the nation in retail sales per household, is close to the stuff an advertiser looks for when he wants business. KGNC gives its advertisers a clean shot at Panhandle hospitality and loyalty.



NBC AFFILIATE

AM: 10,000 watts, 710 kc. TV: Channel 4. Represented nationally by the Katz Agency



**... NOT SEVENTEEN?**

**YES... WBRE-TV does have  
a 17 County Coverage**

With the SPEED of a Jack Rabbit WBRE-TV's expert NEWS staff of reporters and cameramen scoop every TV station in this 2,000,000 populated area of N. E. Pennsylvania. WBRE-TV is the only station staffed and equipped to render a personal news service to the hundreds of communities that comprise this great industrial and agricultural market. News gathering and reporting is backed with high speed equipment. Teleprompter service is used for maximum quality and efficiency of presentation, and UP Facsimile photo service for up-to-the-minute National news. Call WBRE-TV or your Headley-Reed representative. Get in on WBRE-TV NEWS!

AN **NBC** BASIC BUY : National Representative : The Headley-Reed Co.

Counties Covered:	LUZERNE	LACKAWANNA	LYCOMING	COLUMBIA
SCHULYKILL	NORTHUMBERLAND	MONROE	PIKE	WAYNE
WYOMING	SULLIVAN	SUSQUEHANNA	BRADFORD	UNION
	SNYDER	MONTOUR	CARBON	



*The Jack Rabbit or Antelope Hare is one of the worlds speediest mammals ... it can leap 17 feet without effort.*







'SPONSOR' SURVEY SHOWS 13 CLIENTS SPEND 4.2% OF TOTAL TV DOLLARS ON COMMERCIALS

# Should show costs outweigh commercials 20 to 1?

## Admen differ but effort is afoot to up spending on commercials

**E**verybody talks about the millions being plunked down for television time and talent.

But few talk about how much money is spent for tv commercials, which are, after all, the pay-off factor in video selling. To the advertiser, this is what television is all about.

Is the advertiser as lavish with commercial spending as he is with programing money?

And if he isn't, should he be?

SPONSOR went behind the gray flannel curtain to get the answers to these twin questions. Here's what it found:

- A representative group of advertisers spent an average of 4.2% of their total tv expenditures for commercials last year. This is the weighted average of the group as a whole.
- There's a wide difference of opinion as to whether enough money is being spent on commercials. Practically no admen, however, suggest that less money can be spent on video plugs.
- While most admen point out you can't decide ahead of time what percent of total tv expen-

ditures should go for commercials, important agencies are beginning to feel that too many clients are penny-wise and pound-foolish about commercials. Those who feel that way see 10% of tv spending as a rough target to aim at. Among this group is McCann-Erickson, which made a study of commercial spending both among its own clients and its clients' competitors. McCann-Erickson is actively selling the concept of increased commercial spending to its clients.

- The discussion of commercial spending uncovered a feeling at some agencies that tv commercials were not using the best people available.

The sample of advertisers (a baker's dozen of them) used in SPONSOR's analysis of tv commercial spending embrace 11 product groups covering every major tv category. These 13 advertisers account for about 15% of all the tv spending in the U.S.—including network, spot and local—or \$146 million.

While SPONSOR considers the sample representative of tv spending as a whole, the 13 spenders analyzed (see chart at right) are not necessarily representative of commercial spending in their particular industries. Furthermore, it should be pointed out that the percent figure alone does not give the full picture of commercial spending by video advertisers.

For example, while the auto client would appear to spend an average percent for commercials, actually the firm is lavish with its commercial dollars. The reason this is not apparent in the chart is that the firm is also exceedingly generous with its time and talent money.

As the chart shows, there is no correlation between the size of the advertising expenditure and the percent spent for actual selling. That is, there is no obvious evidence that the big advertiser has such advantages of economy that he can invariably pull off more economical commercial costs. While he does, in a general sense, have the advantages of size and economy, there are so many other factors determining commercial cost that these advantages are smothered.

The accuracy of SPONSOR's 4.2% figure (a

weighted average with the unweighted average being 4.0%) is bolstered by the results of the McCann-Erickson study. The agency found two food and one beer account spending nearly 10% of their tv budgets each for tv commercials. But most of the others fell within the 4-5% range. In SPONSOR's sample, the range varied considerably, going in one case under 1% and in another up to nearly 10%. Except for the latter, however, none were above 5.66%. (Time and talent figures here include both spot and network expenditures by these advertisers.)

**More money:** In essence, the argument of the more-money-for-commercials school is that when enough money is available, the chances are the advertiser will get a better job done. While this school agrees that inexpensive commercials can be effective, there is a sneaking suspicion that this is often more a matter of luck than anything else.

The basic argument for more commercial money—as voiced by Ted Bergmann, ex-Du Mont Network chief and now vice president and associate director of television and radio for McCann-Erickson—runs in this vein:

"It seems to me that when a sponsor spends a lot of money to get people into his tent to hear his sales message he should be willing to go to extra expense to have his sales message adequately dressed.

"The agency goes through hell to get good time slots and talent compatible with the product but the time an agency can spend on the commercial must, by necessity, be related to the money spent on it.

"Time and again we see relatively low-rated shows do a great sales job because of fine commercial treatment while a high-rated show with poor commercials will have the opposite effect.

"The commercial is the client's insurance and he's going to have to pay a premium or the insurance will lapse."

One of the most commonly-heard specific arguments for generous commercial spending is the point that a film commercial, even if expensive initially can come out economical because it can be rerun. Listen to an agency radio-tv director, who














(Please turn to page 88)

#### List at right accounts for 15% of all U.S. tv spending

● Chart includes 13 sponsors, covers 11 different product categories. Total tv spending by the group adds up to \$146 million of which \$6 million is spent on commercials in both network and spot. This is equal to weighted average of 4.2%. The unweighted average is 4.8%. Figures, based on survey by SPONSOR, are bolstered by McCann-Erickson survey of its own and competing clients. Survey found three clients spending 10% of tv budget on commercials but most fell in range between 4 and 5%, the survey found.



# WHAT 13 CLIENTS SPEND ON TV COMMERCIALS

PRODUCT		TOTAL TV EXPENDITURE	TALENT COSTS	TIME COSTS	COMMERCIAL COSTS	% FOR COMMERCIALS
Gum <small>and is also heavy in commercials are film</small>		\$2,883,115	\$1,467,700	\$1,377,415	\$38,000	1.32%
Tobacco <small>of network shows. in spot advertising</small>		16,975,410	5,915,000	10,667,910	392,500	2.31
Cosmetics <small>with day and night; are live and film</small>		2,538,640	731,640	1,794,000	13,000	0.51
Drugs <small>live network client, major spot advertiser</small>		8,374,600	3,271,600	4,788,000	315,000	3.76
Food <small>in its field, firm mostly network plugs</small>		5,769,200	1,721,200	3,848,000	200,000	3.47
Photo Supply <small>entire network but not commercials on film</small>		5,340,216	2,080,000	2,975,216	285,000	5.33
Auto <small>entire spot and network; are live and film</small>		14,690,216	7,410,000	6,680,216	600,000	4.08
Tobacco <small>entire spot and network; are live and film</small>		12,199,266	4,786,600	7,102,666	310,000	2.54
Drugs <small>one week sponsor and light spot advertising</small>		3,071,415	1,404,000	1,377,415	290,000	9.44
Soap <small>entire spot and network; are mostly film</small>		53,258,030	10,917,670	39,540,360	2,800,000	5.25
Household Goods <small>entire week sponsor; are live and film</small>		5,407,115	2,195,700	2,911,415	300,000	5.54
Paper <small>entire week day and night; light spot advertising</small>		9,460,216	3,458,000	5,752,216	250,000	2.64
Appliances <small>entire week and some spot; commercials mostly live</small>		6,186,000	1,976,000	3,860,000	350,000	5.69

WEIGHTED AVERAGE **4.2%**



# Why spot radio's "yum-yum-yummy"

Averaging 90 announcements a week in key markets, tomato paste manufacturer

Taking stock of radio campaign's effect (l. to r.): Contadina Sales Mgr. Larry Ferro, Ad & Sales Prom. Mgr. Martin Scarpace, A/E Bob Brisacher, Asst. Sales Mgr. James Matalone



**M**ost newcomers to radio prefer to edge in warily, testing the medium before they wade in. But when the Contadina Tomato Paste people of San Jose, Calif., took the plunge last year they dove off the high board. In two saturation spot schedules last year the company averaged up to 90 announcements a week for a total of over 11,000 throughout the combined 15-week period.

When they came up for air at the end of the campaign in November, sales totals for the year were up 15-25%.

The campaign—actually a two-part drive, six weeks in the spring and nine weeks last fall—cost a total of some \$400,000. Results, according to Walton Purdom, executive vice president of Contadina's agency, Brisacher, Wheeler & Staff, San Francisco, "were even better than we had hoped for." Today the name Contadina is almost as familiar to housewives nationally as it is to dealers who stock it and know it to be the biggest-selling tomato paste in the field.

Idea was to dominate the medium and emblazon the brand name on the minds of customers in the company's key markets. Needed was a kind of aural trademark. What they came up with was a jingle so catchy that supermarket operators later reported overhearing a number of women humming it under their breath as they wheeled their baskets down the aisles!

Actually, the campaign nearly missed getting started at all last spring. The tomato paste pack was short then. Consequently, there was some doubt that Contadina would be wise in complicating the situation by advertising aggressively. Dealers don't take it lightly when a manufacturer creates heavy consumer demand for his product and then fails to back it up with adequate distribution, leaving them to explain to their customers why they don't have the item in stock. The usual technique when a manufacturer in short supply wants to keep his brand



# Contadina

**Sales for year by 15-20%**

remembered is to use institutional advertising.

Against this argument, however, were these three considerations:

- Contadina had a No. 1 brand shelf position in the stores to hold.
- It had a near-universal distribution picture to protect.
- And there was the coming fall selling season to prepare for.

Following a few huddles between Contadina Sales Manager Larry Ferro, Ad Manager Martin Scarpace and Account Executive Bob Brisacher, it was decided that by moving boldly in the spring they could build toward even greater sales increases in the fall when the new pack would be ready.

But what media to use? And how long a campaign should be conducted?

The reasoning went something like this: Since, basically, the need was to keep the name of the product in the minds of as many customers as possible during the current selling season while preparing for a heavier one some months in the future, it seemed logical to aim for the largest unduplicated, cumulative audience available. But at a cost in line with the expected volume of immediate sales. "Our thinking," says Purdom, "was to take one medium and dominate it as far as

tomato paste brands was concerned."

And, since the message the sponsor wanted to get across was not primarily a visual one, all reasoning pointed to the use of radio. Newspaper ads, used in a small way, would serve to maintain the identity of the package.

The decision reached was to concentrate their efforts in a six-week campaign via spot radio announcements in the key tomato paste markets. Daytime, of course, to reach the family purchasing agent. But, again breaking with tradition, not all in the "hot" morning hours. Instead, they bought almost around the clock—from 6 a.m. to 6:30 p.m.

"We looked for agencies to top-rated programs and participations on programs of leading personalities," Purdom explains. "This, we believe, resulted in an unusually fine schedule, one that gave us real value both in circulation and in use of the popularity of local personalities."

The campaign was launched 21 April. A combination of radio and newspapers was used in nine markets: St. Louis, Rochester, New Orleans, Philadelphia, Pittsburgh, New York, Detroit, Chicago, and Cleveland. In four other markets newspapers alone were used: Wilkes-Barre; Jackson, Miss.; Baltimore, and Milwaukee.

Like all food manufacturers fighting the fierce battle of the shelves, Contadina sought all the solid, on-the-spot merchandising assistance it could get. Its leading competitors, Hunt's and Del Monte, have both been active in spot television and radio, but only sporadically and not to the extent that Contadina has. In this effort, Contadina enlisted the help of its local

## RADIO!

- \* Saturation Schedules!
- \* Proved Formula for Better Sales!
- \* Hundreds of Hard-Hitting Spot Commercials to Blanket Your Market Area!
- \* More and More of Your Customers Will Be Pre-sold on Contadina!

**MAKE THE MOST OF IT!**



Dealer promotion tells grocers how to tie in with radio campaign, also offers ad mats

brokers and radio stations. None of the point-of-sale material tied in directly with radio, but it was all designed so that the merchandising pieces provided by the stations (bin riders and stickers, for example) could be adapted to the company's units.

More than this, brokers and station men got out and sold. They did "a remarkable job of working together and making contacts with buyers of leading chains and independents for special mass displays of the products," says Purdom.

"That these buyers were alert to the power of spot radio campaigns was immediately evident and it was obvious that the top radio stations had been doing a splendid job of selling the merits of their medium to the trade."

(Please turn to page 66)

## HOW CONTADINA MERCHANDISED ITS SPOT RADIO CAMPAIGN



**VIA LOCAL GROCERS**  
PROVIDED DEALERS IN RADIO MARKETS WITH SPECIALLY PREPARED TIE-IN MATS IDENTIFYING THE ADVERTISING GROCER AND CARRYING OUT SLOGAN OF SPOT RADIO CAMPAIGN.

**VIA REGION BROKERS**  
ALLOTTED COMMERCIAL TIME FOR EACH BROKER TO MENTION LOCAL STORE NAMES IN RETURN FOR DISPLAYS BY BUYERS OF LEADING CHAINS AND INDEPENDENTS. WORKED WONDERS.

**VIA RADIO STATIONS**  
GOT HELP FROM STATION SALESMEN IN SELLING MERITS OF SPOT RADIO TO THE TRADE. MADE FOLLOW-UP SURVEYS FOR INFORMATION NEEDED TO PLAN NEXT CAMPAIGN.

# Should agencies earn 15% on package shows?

**Agency service doesn't warrant it, say some clients. Instead, they recommend system of prorated commissions or fees**

One of the issues which most needs airing today is the question of whether commissions for agencies on tv talent costs are justified. It's an issue which has already caused clients and their agencies to sever relationships and the questioning has intensified since the 4 A's consent decree.

To put both sides of the story on the record, SPONSOR spoke at length to agency and client executives. In several instances books were opened up and figures made available for publication.

The previous SPONSOR issue carried the point of view of those who say agencies are fully entitled to 15% commissions on show costs. Now here's the thinking of those advertisers who feel 15% talent commissions are a virtual gift to the agency and should be adjusted downward.

The arguments cited to SPONSOR are arranged under eight headings. Most of the client sources asked anonymity, as you might expect. But one ad manager who was willing to speak out on the record is Sylvania's Terry Cunningham. His remarkably hard-hitting condemnation of television talent commissions appears on an immediately succeeding page (page 36).

**1. Network production:** The picture right sums up the passing of an era in the agency world. It shows Pat Weaver when Y&R and other agencies played a major role in show production. But Pat Weaver himself, as much as any other man, helped swing control of programing over to the networks where he feels it belongs. The agency in

**YES**

## Last issue

Agencymen, many clients favor package commissions for these reasons (full details in 5 March issue)

**There are no "packages."** Every tv show, be it produced by network or packager, requires costly agency servicing that agencies can't absorb

**Diminishing agency profit,** down to 1% of gross billing because of high cost of operating doesn't permit cut in revenue without cut in service

**Network tv is very risky.** Because of client's high initial investment, agency chances losing entire account if its tv recommendation flops

**Bargaining** about prices rather than accepting traditional uniform 15% would undermine stability of agencies, detract from top servicing

**NO**

## This issue

Article starting above details reasons some clients fight package commissions, including these

**Agencies have lost show control.** After the one-time effort of selecting a show, agencymen just review scripts, but don't influence show format

**Increasing time costs** bolster agency revenue as it is and should cover relatively small expense of supervising client's network tv package shows

**Most services cost extra fees** despite agencies' high income from network tv clients. But even if they didn't, services don't balance 15% on shows

**Steep show commissions** may eventually deter clients from net tv. Even today 15% on a \$1 million show would buy 26 weekly half-hours on 20 stations



15% commissions to agencies when no longer produce shows, some admen ask. Weaver, who helped bring about change from radio to TV, is shown in 15-year-old picture for Y&R on Fred Allen radio show

at Weaver when agencies controlled shows



most instances no longer produces or actively works on the entertainment content of most shows. The network is king in production, through its own facilities or often in partnership with an outside packager.

Advertisers ask, therefore, why they should continue to pay a full 15% commission on the cost of network tv shows when the agency's role has been reduced. That's the basic issue, advertisers told SPONSOR. And they point out that the economy of tv accelerates the growth of network show control. The costs of production and ensuing trend to shared sponsorship makes it harder for any one advertiser to control or even influence live programming.

At the same time film programming has mushroomed. More and more film productions today are getting network or major Hollywood studio backing. The independent film packagers have gained considerable stature.

Today, film is in the hands of professionals. Most of these film men have years more specialized experience than their agency counterparts. Their productions are well financed, well planned and often well under way by the time a particular sponsor and agency enter the picture. There's little chance at this point to influence any of the production values, clients contended to SPONSOR.

Moreover show control doesn't mean the same thing to advertisers today as it did five years ago. They don't feel as concerned with having the agency preserve the quality of a show. The programming professionals at the networks or the independent film producers have larger stakes in

good productions than the agency. The principal type of control they do expect from the agency still is screening of scripts to make sure nothing contrary to client policy creeps in.

"We've got a sizeable ad department ourselves," the radio-tv head of a major package food company told SPONSOR. "Two of our own men review show scripts as it is. That's hardly a reason for paying the agency 15% on show costs. If they influenced production that would be different. But is Pat Weaver going to let an agency tell him what to do with his spectacles?"

Most admen agree that the agency generally goes to considerable expense when selecting a package for a client. But they feel this expense is usually amortized from time commissions alone after the show has been on the air for a single season or even before that point is reached.

**2. That "low" profit:** The oft-mentioned 1% agency profit on gross billings is suspect among some client admen—including a number who do not criticize the 15% commissions on package shows.

"The 1% of billings figure equals some 8% of gross income," one electrical appliance advertiser pointed out. "And that's a pretty solid return in any business. Besides, I'd like to find an agency that's ever made that little on my account—and I'm judging from their cost accounting."

An advertiser spending \$2.9 million in air media showed  
(Please turn to page 71)





### *Sylvania's Terry Cunningham speaks out*

Here are the remarkably frank views of a veteran adman. A former agency principal, Cunningham is ad director for Sylvania Electric Co. which sponsors *Beat the Clock* on CBS TV. This Goodson-Todman package was bought five years ago for Sylvania by Cecil & Presbrey. JWT is firm's current agency.

# "Agencies are riding a gravy train"

**Here are hard-hitting comments on show commissions from ad manager who feels that time commissions, too, should be scaled down**

**Q.** *Do you like the commission system in its present form as a method of compensating agencies for tv handling?*

**A.** No, because the agencies benefit from a general growth in the industry, without adding to their own performance for the client. If you start with a four-station lineup, then add 60 stations, the agency doesn't have one penny extra cost of handling your show. Actually, in fairness to advertisers, the network time commissions should be revised first of all, and made payable on a sliding scale to conform with the networks' own discounts. For example, an advertiser might pay 15% commission on any time costs up to \$50,000 weekly, 13% for the next \$25,000 weekly and 10% for anything over and above that. It's the initial time clearing on the network that may be difficult for the agency, but the increase in rates or addition of stations shouldn't line the agencies' pockets.

**Q.** *Do you think agencies could still make a fair and reasonable profit if their tv show commissions were cut?*

**A.** Our agency account executive told me recently, "We don't make money on this account even though it's been in the shop for a year and despite \$2 million in tv billings, because the tradepaper handling is so costly." Well, I had an agency of my own at one time and I know that tradepaper handling is expensive for an agency. I prefer to see national media billings' commissions balance out the various small media that any typical company needs, rather than see the growth of a complicated fee system. But I don't think tradepaper handling can account for the \$300,000 gross income the agency is collecting from our net tv effort alone. A client can't evaluate agency service and income on his account from cost accounting because service rendered is an intangible. An agency could conceivably lose money despite \$2 million net tv billings, but only by its own inefficiency: over-staffing, duplication

of manpower. Sometimes the smaller shop which needs to watch nickels and dimes is more efficient. Personally, I don't see that an agency would be losing money (it might make smaller profits) if it passed along to the advertiser some of the benefits of growing tv investments.

**Q.** *What are the justifications for a talent commission on tv package shows agencies don't produce?*

**A.** None at all. In my opinion, discovering a new show is part of the selling expense of an agency which it should absorb, not the client. Even if you ask your agency to find you a new show, there's no excuse for a talent commission as a form of "discovery fee." All it takes is

WHO EARNS 15% ON SYLVANIA'S "BEAT THE CLOCK?" ONE AGEN





one agencyman's time for one day to check into network availabilities and look through the files for the availabilities from independent packagers that the latter are always trying to sell him anyhow. On the other hand, if a client wants to produce his own show and asks an agency to help "prepare and develop" the show, then the agency and client should make an independent deal to cover this assignment (and it should be on a fee, not a percentage basis). Nor is there any excuse for commissions on syndicators' or independents' packages as compared with network packages, because in those instances too agency handling is at a minimum and should be amply covered by the time commission.

**Q.** *Don't agency services like marketing counsel, for example, compensate advertisers for show commissions?*

**A.** Those services aren't so costly that they could be put in the balance against hundreds of thousands of dollars in talent commissions. But over and beyond that, every agency I've worked with charged extra for all services. Even now we're paying our agency some \$30,000 a year in extra fees, despite the fact that *Beat the Clock* is packaged outside the agency.

**Q.** *Could time and commercials commissions alone compensate agencies for expense of making commercials without agency getting package show commissions as well?*

**A.** Certainly. There's little excuse for time commissions not covering commercials production as it is. True, there's much work involved in getting a storyboard approved by a client, but there's no set correlation between cost to the agency of producing a storyboard and cost of the commercial to the client. Therefore 15% on cost of filming a commercial is unfair. If time commissions didn't cover the agency's work on commercials, negotiated fees should.

**Q.** *Isn't agency commission on package shows justified because of their talent negotiations alone?*

**A.** What talent negotiations? Just a couple of weeks ago the agent for one of our performers asked the agency for a \$50 weekly increase for his client. The agency simply passed the request on to me, and I'm the one who said, "No." The agency didn't do any negotiating. ★ ★ ★

ED HOW 5 YEARS AGO, NOW ANOTHER AGENCY SUPERVISES, BILLS IT



## Science is in, gimmicks are out for television weather shows

② There was a time in television when weather shows consisted of mostly gimmicks with the forecast and local conditions shirt-tailed on the program. Not so the case today. More and more stations throughout the nation are taking a scientific tack to bring viewers a scholarly, sober approach to what will be in store as far as weather goes. Such stations have their own weather instruments and carefully selected weathermen, and in many instances trained meteorologists to make sure that weather is regarded as "official" rather than have a circus approach. Two such stations to take this approach are WLW-T, Cincinnati and KWTW, Oklahoma City. WLW-T has its own weather bureau and staff meteorologist, Jim Fidler, formerly of the *Today* show. Out at KWTW Weatherman Harry Volkman explains the isobars and details the forecasts. Sales success with the new approach and rating increases seem to say that the age of "gimmicky" weather is on the way out. Top photo shows Fidler, right, and assistant, T. Sands. Lower photo: KWTW's Volkman and Newscaster Clyde Davis. ★ ★ ★



# What buyers want to know about MBS' guaranteed cost-per-1,000

**They ask why protection is needed, whether plan implies basic change in radio's pricing policies. Here are frank answers from MBS**

**W**hat would you as a buyer want to know about the new MBS cost-per-1,000 guarantee? To find out SPONSOR went to a group of media directors who submitted questions. These SPONSOR put to MBS executives in a tape-recorded session. Covered were MBS' views on conventional programming vs. new departures in net radio as well as MBS' thinking on guaranteed cost-per-1,000. Participating in the sessions were: John B. Poor, MBS executive v.p.; Harry Trenner, v.p. charge of sales; Richard Puff, research director.

**Q.** Why are you introducing guaranteed cost-per-1,000 after 30 years of network radio without guarantees?

**A.** (HARRY TRENNER) To cut a long story short, we feel that network radio today has taken its place alongside the other statistical media like print. And if that's the way you the buyer wants it, that's the way it ought to be sold.

**Q.** Just how does the plan work, step by step?

**A.** (TRENNER) First we go to a pros-

pect and talk to him about our guaranteed plan, giving him to understand that we're planning to put some stability into broadcast purchasing. Then he gives us an idea of approximately what he wants to spend, the type of spread that he wants, the type of audience he would like to reach. At that point we come back and sit down with the slide rules and the charts and the history of what we have done in the past and we go back and make a recommendation that carries with it a guaranteed cost-per-1,000. That guar-



## Here's how MBS arrives at cost-per-1,000 guarantee

1. Nielsen pocket-piece is the source of rating material.
2. Average audience ratings will be used.
3. Total U. S. radio homes data will be taken from Nielsen ratings reports and will be changed as frequently as Nielsen adjusts his U. S. radio homes figures.
4. Guarantee will be based on commercial minute home impressions (audience to the commercial).
5. Guarantee will be computed on gross audience data.
6. Guarantee will be computed on the net weekly cost, before agency commission.
7. Guarantee will be on the basis of total length of contract (minimum is 13 weeks, see text for why).
8. First review of guarantee will be on the basis of the first four reports available after start of new contract. From that point on, all additional rating information will be accumulated for the purpose of determining commercial minute home impressions.
9. Commercial minute home impressions will be computed on the basis of total number of commercial minutes used. For example—a five-minute period will be computed on the basis of  $1\frac{1}{4}$  minutes of commercial time.
10. Data will be based on ratings published for the specific programs as reported in the regular Nielsen pocket-piece. However, if any program should not be rated because of Nielsen's non-subscriber program policy—then an average of the programs on either side will be used for all computations.
11. In the event that MBS does not deliver the minimum guarantee, then the additional commercial time will be allotted to bring the audience to the specific guarantee.
12. Should make-good time be required, Mutual will use its best efforts to reach a type of audience similar to that indicated in the original purchase. This would obviously involve control factors such as program type and day parts.



OSOR posed  
 sons buyers  
 gited in  
 e-recorded  
 ia with MBS's  
 n'oor, Harry  
 ener, Dick Puff (l. to r.)



antee is based on a guide worked out by our research director, Dick Puff (see box left). It is based on cost-per-1,000 homes actually exposed to the commercial.

**Q.** *Isn't network radio today a highly stable medium with few sharp dips and peaks in ratings, whereas television has its \$64,000 Questions that shoot way ahead of the pack?*

**A.** (TRENNER) I don't know that the stability of radio is quite as firm as you allege it to be. It is stable within a small fraction of a rating. But a small fraction of a percentage point could represent a considerable number of people, perhaps 300,000. Consider that in juxtaposition, for example, to the circulation of certain magazines.

And as far as stability is concerned and as far as the knowledge in advance, I point out to you that if you buy the best that is available, meaning a Cadillac, you still want a guarantee with a Cadillac the same as you do with a used car even though the stability and the quality in the performance is more or less a foregone conclusion.

**Q.** *How many people does a rating point represent in net radio?*

**A.** (DICK PUFF) Well, there's a rough rule of thumb on that but one rating point would be about half a million homes. Actually I might add that while it's true we don't have the big peaks and the big dips that we used to have because we don't have the high ratings that we used to have, it becomes even more important today to have a guarantee than before because a small drop in a rating today affects a larger proportion of the total audience. Therefore while the percentage changes are considerably lower than they were in the past, they become far more important.

**Q.** *Can you give a numerical example offhand of how that works. What is a typical rating today on a Mutual show? And what would it mean if you were off by one point?*

**A.** (PUFF) Well take the nighttime Multi-Message Plan, for example. The last rating averages somewhere around 2.2, 2.3. If that was off a half a rating point, that's 20% of your audience.

**Q.** *That would be off about a quarter of a million homes?*

**A.** (PUFF) That is right. So that a very small percent change has a very large effect on the total audience.

That's true not only of Mutual, but of all the radio networks.

**Q.** *How does the MBS guarantee compare with a magazine's circulation guarantee?*

**A.** (TRENNER) This is not a circulation guarantee. We in network radio specifically do not like to refer to ratings as circulation because we don't think they're comparable. This is actual audience. If you translated this in terms of circulation this would be magazine circulation divided by the Starch figures on the ad. It's comparable to ad readership actually.

**Q.** *Assuming that an advertiser buys a certain guaranteed cost-per-1,000 figure today and the ratings drop next year, will Mutual lower rates to maintain the original guarantee?*

**A.** (TRENNER) I think we'll get back to the first question there, in which we said that radio today is a statistical buy. It's bought on the basis of cost-per-1,000. If we continue to believe that cost-per-1,000 is the basis on which network radio must be sold, then we anticipate that if we deliver much better than our guarantee, we would raise rates. If we deliver lower than our guarantee, which we do not (Please turn to page 74)





## CLASSIFIED TELEPHONE DIRECTORY

# How to give

New York Telephone Co. puts

"Mr. Classified," personifies the yellow-page directories in air advertising of the phone company, delivers "easy-way-to-find-it-fast" message

**H**ow do you dramatize a dry, dead-serious thing like a telephone directory? Unless you're Sears, Roebuck, it's hard to get people to use your book as often as you'd like.

Spot radio and especially television are providing the answer for the New York Telephone Co. Its "Red Book" will never make the best seller list, but air media are doing a persuasive job of showing more than half the families in New York new ways to use it, according to Account Executive John Leonard of BBDO.

The over-all "Yellow-Pages" campaign, SPONSOR estimates, will cost the company over half a million dollars this year, of which about 40% will go for tv and radio. And if you deduct the \$50,000 which the New York company pitches into the national kitty for

yellow page promotion, air media account for about half the budget.

"Actually," says Leonard, "the campaign is probably unique. Primarily, our audience is not the businessmen who buy space in the directory, but rather the people who use what's advertised there. And, they get the book free.

"Of course, we also reach prospective advertisers. But our main interest is to demonstrate how helpful the directory can be to anyone . . . to get them to keep it out, near the phone instead of stashed away in a closet."

Just how well has the campaign done? Since air media were added six years ago, sales have gone up by about one-third and an advertising awareness study made recently showed that:

- The percent of customers having tv sets who recall having seen telephone subjects "a number of times" is up sharply to a new high of 35%, compared with 27% in the study six months previous.
  - An additional 25% say they have seen such subjects "once or twice," making a total of over 60% seeing telephone subjects on tv.
  - Recall of classified directory advertising is above average, 71% vs. 67% for all other companies in the Bell Telephone System.
  - And the increase over the previous year is 3% vs. an average of 2%.
- These are the facts that the sales boys are after; proof of usage is what space sales are made of. Last year sales were up 9% over 1954, and 1954 had been up 6.6% over 1953.

In New York: Typical one-minute animation shows caricature of wolf looking up "Home Wreckers" in yellow pages to evict three little pigs





**John Leonard**, BBDO account executive, supervises the campaign. A former magazine promotion man, he has \$500,000 to work with



# ny fingers for a phone directory

lay pages" ad budget into air media in drive to show new ways to use them

The New York company is only one of 23 associated companies in the sprawling system that makes up American Telephone & Telegraph. It comprises most of the state, divided into two general areas: (1) Downstate (Manhattan, Bronx and Westchester in one area, and Long Island in the other), and (2) Upstate (everywhere else).

Of the \$500,000 ad budget for 1956, SPONSOR estimates the company will spend over \$160,000 for tv and \$40,000 for radio. Downstate about 55% will go for air media (with a 4-to-1 ratio in favor of tv), 20% for newspaper, 15% for carcards, and 10% for outdoor. Upstate, where no radio is used, tv will get about 70% of the outlay, newspaper 20%, and bus cards 10%.

"The best way to show how to use

the directory," says Leonard, "is to dramatize how others have done so successfully. Testimonials. We use this technique in all our media, but tv does it with the most impact. It lends itself more to entertainment and is painlessly educational at the same time."

This approach is two-fold, including (1) straight films of ordinary citizens telling how they used the yellow pages to answer a personal need, and (2) zany animations of legendary characters shown actually working out their problems with the help of the classified.

Since the directory lists everything from dance instructors to wheel chairs, the whole family provides the target. And since the basic theme, "The easy way to find it fast," remains constant, the company wants the largest undu-

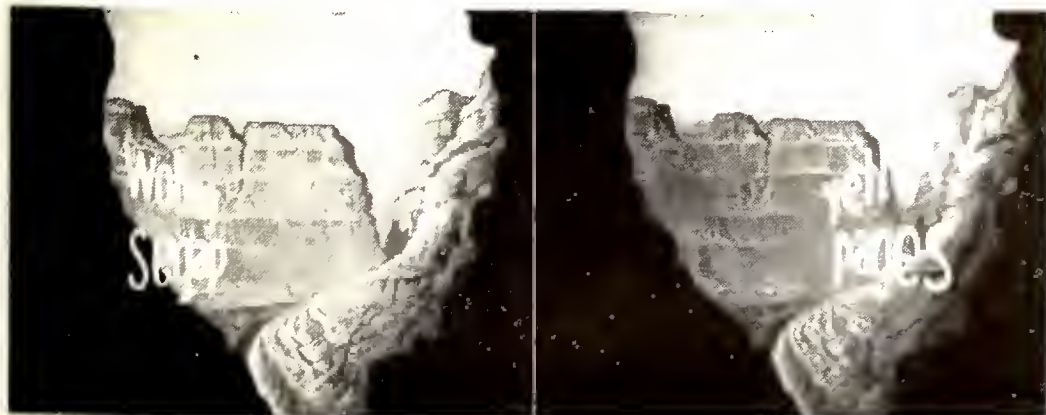
plicated audience it can get. Programs, for a number of reasons to be mentioned later, are out at least for the present.

In the downstate area the firm latched onto participations on *Million Dollar Movie* (WOR-TV) in September 1954 and has been on it since, 39 weeks a year. Surveys show that, over the week, *MSM* reaches 50% of all tv homes in New York, with little duplication, since the same picture is repeated all week long. Along with the 8 other participating sponsors, New York Telephone gets 16 one-minute announcements and 16 billboards a week. In 1955 the company also took 20-second spots before the Yankee and Giant baseball games, probably won't repeat that this year, because, as Leonard explains, "We prefer a full minute to tell our story."

Tv upstate consists of nine announcements (four minutes and five 20s) a week, 52 weeks a year, in six markets: Binghamton, Buffalo, Schenectady, Syracuse, Utica, and Watertown.

Radio downstate is concentrated entirely in sponsorship of 22 weather reports over WNEW, which delivers close to five million listener-impressions a week. Announcements (20-second breaks) are written with time of day, day of week, and week of year in mind and BBDO delivers 22 new scripts each week. On a given Satur-  
(Please turn to page 85)

**Elsewhere:** 20-second tv animations lead out of rearrangement of letters in yellow pages



# Hi Mr. Jeweler

Anson has done it again this time with their sensational "PORT OF CALL" collection — the most strikingly different men's jewelry ever designed.

*Bert Parks*  
Bert Parks

This year the new "STOP THE MUSIC" is breaking all records on television. Each week more than **8,000,000** people watch "STOP THE MUSIC" regularly, because they can get into the act . . . win a fabulous collection of prizes. Starting with the **February 2nd** broadcast Anson's "PORT OF CALL" collections will be powerfully promoted by one of the finest TV commercials ever assembled. Watch for it. Don't miss it!

## How Anson gets impact among jewelers



Anson uses show to build store traffic, good will among retail jewelers. Firm sends out colorful point-of-sale mailings tying in show plus entry blanks for show contestants. In 18 months, Anson has received 10 million entries.

# Can you afford network television on a \$450,000 budget?

## Anson Jewelry finds you can; firm doubled ad sales with alternate-week sponsorship of "Stop the Music" top merchandising, dealer tie-ins

Can a relative newcomer to tv with less than \$500,000 to spend afford a half-hour network tv show of his own?

Sounds like a pretty tall order in these days of \$500,000 one-shots, but Anson Jewelry managed to do exactly that and double its sales volume within one-and-a-half years of buying its show.

The program is *Stop the Music*, ABC TV, Thursdays 8:30-9:00 p.m. Anson actually contracted for 20 out of 39 telecasts between September 1955 and

June 1956. The firm shares its 20 with two other advertisers in an unusual arrangement. Despite the split in commercial time, however, this men's jewelry manufacturer averaged nearly 34% sales increases in 1955 over 1954, actually doubled its sales since beginning sponsorship of the show in September 1954.

"Our entire consumer budget is in this show," Olof Anderson, Anson's president, told SPONSOR. "So there's no doubt in our mind as to where the

sales results come from."

*Stop the Music* is Anson's first long-term network tv effort. It grew out of a network time availability Anson's ad manager, Bill Coulthurst, uncovered. Back in fall 1954 he learned that his agency, Grey Advertising, had a "franchise" on a half-hour on ABC-TV, Tuesdays 10:30-11:00 p.m. Anson was shopping for reasonable network tv exposure that would identify its mass-appeal jewelry line with a light entertainment vehicle.



The right kind of audience was a major consideration for Anson. Unlike its chief competitor, Swank Jewelry, Anson derives 90% of its sales out of retail jewelry stores, 10% from other outlets. It's known in the jewelry trade that 85% of low- and medium-priced men's jewelry is bought by women.

Anson's consumer advertising, therefore, had a dual aim: (1) building store traffic; (2) making men sufficiently "glamor-conscious" to motivate their women to buy.

"We heard that CBS had a Lou Cowan package on its hands for which it couldn't clear time," Coulthurst told SPONSOR. "*Stop the Music* appealed to us. It had a solid track record from radio days and the kind of audience composition we wanted. A 1954 study pointed out that the show was the 19th most popular tv show with women. We bought it and put it on ABC TV."

CBS, co-owners of *Stop the Music*, released the tv show for exposure on ABC TV, but kept the radio portion of the program on CBS Radio Tuesdays 8:30-9:00 p.m. Exquisite Form Bra (also through Grey Advertising) who wanted a network tv show as much as Anson did, agreed to take the show on alternate weeks on ABC TV during the first year, and picked up alternate-week sponsorship of the program on CBS Radio from 24 August 1954 through 8 February 1955.

Anson and two other Grey Advertising clients formed Quality Goods (name for buying group of three advertisers), and together picked up one

segment of the network radio show, Tuesdays 8:45-9:00 p.m., alternating with Exquisite Form during a 24-week period. The first quarter-hour on Anson's night on CBS Radio was sustaining. From February on, Anson and the other Grey agency accounts who'd been co-sponsored kept only the ABC TV show.

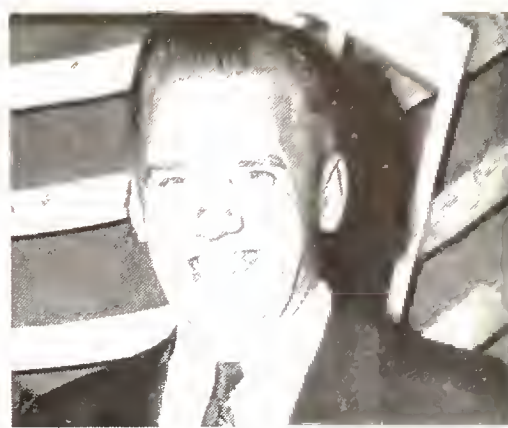
"On network tv, *Stop the Music*'s been averaging about a 13 Nielsen," says Coulthurst. "And our commercials have been getting into about 5.5 million homes."

From the start, the sponsor became an intrinsic part of the show format. In order to be a potential telephone contestant whom m.c. Bert Parks might call, viewers have to send in entry blanks. Anson sent 100 entry blanks to each of 26,000 retailer jewelers with a card for reorders before it began sponsorship.

"Almost immediately, the trade had proof that our show was building store traffic for them," says Coulthurst. "Since we've been on *Stop the Music*, 10 million Anson entry blanks have been sent in to the show. We've averaged 18,000 entries a week."

Both Anderson and Coulthurst feel that this 10 million is an extraordinarily high figure and one that in itself would justify their sponsorship of the show.

"Retail jewelers realize that half the fight's in getting people into the store," says Anderson. "And there's a psychological block to be overcome. Women will wander through depart-



Olof Anderson, president, started Anson in 1945, built \$22.5 million sales with net tv

ment stores, but they're not as likely to walk into a specialty shop without having definite intention to buy."

By the end of Anson's first tv season, solid sales gains had become apparent. Sales in the first five months of 1955 were 50% above the comparable period in 1954. During the remainder of the year there was a 28% sales increase. Average for the year came to some 34% over 1954, bringing Anson's total 1955 sales volume up to \$22.5 million in retail value.

Anson's commercials are straight forward and contain a lot of hard sell. Generally cartoon and live-film combinations, they expose viewers to as many medium-priced (under \$35) tie-clip, cuff-link combinations as possible in one minute. Copy is written to emphasize Anson's major advertising aims: (1) popularize the name and trademark; (2) identify Anson with "quality merchandise."

(Please turn to page 93)

Anson ad manager Bill Coulthurst (r.) liked "*Stop the Music*," but couldn't afford it alone. So he interested 2 cosponsors in show. Below he's with m.c. Bert Parks, Miss France of 1955.







# Hit 'em where they live



**NO SELLING CAMPAIGN**

**IS COMPLETE WITHOUT THE WBC STATION**

*Support the Ad Council Campaigns*





**Your market is moving!** Census figures show that suburbs have grown *seven times* as fast as cities during the past five years. Unless you go out there after them you're likely to miss up to half of your market—and the big-spending half, at that.

That's why you need the big 50,000 watt WBC radio stations. WBC stations go far beyond the

city limits. WBC stations have the power, the programs, the coverage, the audience. They save you the trouble and expense of buying three or four other stations to do the job *one* of them will do for you. Talk it over, *soon*, with Alexander W. "Bink" Dannenbaum, Jr., WBC National Sales Manager, MUrray Hill 7-0808, New York. Or call your nearest WBC station.

## WESTINGHOUSE BROADCASTING COMPANY, INC.

### RADIO

**BOSTON**—WBZ+WBZA  
**PITTSBURGH**—KDKA  
**CLEVELAND**—KYW  
**FORT WAYNE**—WOWO  
**PORTLAND**—KEX

### TELEVISION

**BOSTON**—WBZ-TV  
**PITTSBURGH**—KDKA-TV  
**CLEVELAND**—KYW-TV  
**SAN FRANCISCO**—KPIX

KPIX REPRESENTED BY THE KATZ AGENCY, INC.

ALL OTHER WBC STATIONS REPRESENTED BY PETERS, GRIFFIN, WOODWARD, INC.



**NOW FEB.**  
**ARB's SHOW**  
**WE'VE CUT THE**  
**CAKE IN TWO!**

KTBS-TV, in just five months of telecasting, has cut the audience cake in two in the great Shreveport Market!

In those prime nighttime hours between 7:00 and 10:30 KTBS-TV LEADS in 49 out of 98 quarter hours . . . and from 6 p.m. to sign off, KTBS-TV LEADS in 72 quarter hours.\*

A few choice availabilities left! So . . . check with your Petry Man immediately!

And if you are interested in getting the housewife, KTBS-TV LEADS in 82% of the afternoon quarter hours devoted to the lady shopper.\* The KTBS-TV Package Plan makes these high-rated spots available for as little as \$11.00.

\*February 1956 ARB Shreveport Area Survey.

- NOW 200,000 TV SETS IN THIS GREAT MARKET
- 1153-FT. TOWER
- MAXIMUM POWER

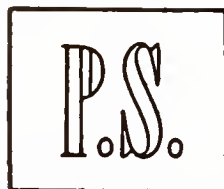
**KTBS-TV**

CHANNEL **3**

**SHREVEPORT, LA.**  
**NBC and ABC**

E. NEWTON WRAY, President and General Mgr.  
Represented Nationally by  
EDWARD PETRY & CO., INC.

**New developments on SPONSOR stories**



**See:** Part II Can you set up the ideal media test?

**Issue:** 8 March 1954

**Subject:** The possibility of accurately evaluating the pull of a medium

Between April of 1953 and June 1954, SPONSOR ran an exhaustive (the word is not used loosely) series of 26 articles under the general title *All Media Evaluation Study*. Measurement of the effectiveness of the various media, as well as the reliability of the means of testing effectiveness, were questions asked repeatedly throughout the study. Installment 18 of the series, which was part II of *Can you set up an ideal media test?*, drew the conclusion that doing so was just a matter of time. Elsewhere in the same article a breakdown of the kinds of testing that 148 agencies and advertisers used put "sales results" at the top of the list. "Test markets, coupons, rating services, use of different media in different cities, surveys, keyed response and public response" followed in that order.

This chart showed that most agencies and advertisers were concerned with media effectiveness but that the testing methods varied almost with each agency. Chief method used, although not shown, was "experience" or rule of thumb. Just about everyone agreed that some means of reliable testing was definitely needed though none was yet available.

A. C. Nielsen has come up with at least a partial answer to the media questions placed by SPONSOR. In its January '56 issue of *The Researcher*, it published an article titled *Share Trends—a Progress Report*. It shows how Nielsen has used share-of-market analyses to determine the success of a client's product, as indicated by his share of the market compared with that of his competitors.

Using an anonymous client as an example of how tv's advertising effectiveness can be tested, Nielsen split the client's sales areas into tv and non-tv, then it proceeded to analyze sales volume and shares for an 18 month period prior to the start of the client's advertising program. In evaluating the sales trends after the start of tv advertising, "allowance had to be made for differences in distribution, in the volume of special consumer deals (both by the client and his competitor) and in the amount of the competitor's advertising." The results of the survey showed that the client's share trend was stronger in the tv areas than in the non-tv areas in all but one case. In that region, the telecast was at a different and less satisfactory hour than in the rest of the country.

A graph by Nielsen showed that in tv areas the share-of-market increased by an average of 6% for the U.S. while the average increase for non-tv markets was 0%. In tv markets, share increases ranged as high as 21% while in one non-tv area the figure dropped as much as 4% in share of market.

The client's ad program, according to Nielsen, cost approximately \$2,000,000 per year and it was helping to support a \$20,000,000 a year business. The net cost of the survey was about \$4,000 or 1/5 of 1% of the client's stake in the program under consideration.

In summing up such tests Nielsen points out that "there can be tests in terms of *area*; that is, doing something in one area which is different from the program in another area—or tests in terms of *time*; that is, making some change in strategy for a brief period of time. In either event it is important that the *effect be measured* if the management is to learn from the experience."

"Research can aid in the skillful use of advertising media," says Nielsen, "by: 1. *coordinating media coverage* and *consumer sales records* for individual commodity lines and brand shares; 2. *making optimum use* of the media, such as proper location of commercials on radio and tv programs; and 3. *evaluating the effectiveness* of the advertising by comparisons with market trends." ★ ★ ★





**A TV Station Is Measured By . . .**



**...Its AUDIENCE!**

**Of the top 10 shows in this three-station market,  
7 are on WSM-TV . . . Survey by A.R.B., November, 1955**

That's the latest in a long parade of ratings—all of which showed WSM-TV far out in front. By every audience yardstick, WSM-TV is clearly Nashville's #1 TV station—and always has been. A rating of this market by The Pulse, Inc., was taken also in November, 1955, immediately preceding the A.R.B. rating cited above. Using a much larger sample of homes, it reflected even more favorably on WSM-TV, reporting that 9 of the

top 10 multi-weekly shows and 10 of the top 15 once-a-week shows are on WSM-TV.

And when it comes to comparing TV stations, there's no substitute for audience.

There *are* other important yardsticks, of course—coverage, sales results, experience, initiative, public service, and programming (to name just a few). In these respects, too, WSM-TV still leads. For proof of this, watch for our sequel ads in this "Measuring A TV Station" series.

**WSM-TV**

Channel 4 Nashville, Tennessee

NBC-TV Affiliate

Clearly Nashville's #1 TV Station

IRVING WAUGH, Commercial Manager

EDWARD PETRY & CO., National Advertising Representatives



# SPONSOR-TELEPULSE ratings of top

Chart covers half-hour syndicated film

Rank now	Past rank	Top 10 shows in 10 or more markets Period 3-9 January 1956 TITLE, SYNDICATOR, PRODUCER, SHOW TYPE	Average ratings	7-STATION MARKETS		5-STATION MARKETS			4-STATION MARKETS					3- M KET
				N.Y.	L.A.	Boston	Mnpls.	S. Fran.	Atlanta	Chicago	Detroit	Seattle- Tacoma	Wash.	Balt.
1	1	<b>Mr. District Attorney</b> , Ziv (M)	20.7	14.4 knxt 10:00pm		24.7 wnac-tv 10:30pm	12.2 kstp-tv 10:30pm	16.2 knxt 10:00pm	20.9 waga-tv 10:30pm		17.7 wwj-tv 10:00pm	23.6 king-tv 9:00pm		13.9 wbai-tv 10:30pm
2	2	<b>Waterfront</b> , MCA Roland Reed (A)	19.3	6.8 wabd 6:30pm	11.2 kttv 9:00pm	19.2 wnac-tv 7:00pm			19.2 waga-tv 7:00pm	9.0 wgn-tv 9:00pm	14.5 wjw-tv 10:30pm	18.9 komo-tv 10:30pm	23.5 wtop-tv 10:30pm	10.9 wmar-tv 10:30pm
3	4	<b>Badge 714</b> , NBC Film (D)	18.9	6.2 wplx 8:30pm	15.4 kttv 7:30pm	22.4 wnac-tv 6:30pm	24.5 kstp-tv 9:30pm	24.5 kplx 9:00pm		14.2 wgn-tv 8:00pm	14.0 wwj-tv 7:00pm	25.3 king-tv 9:30pm	17.9 wrc-tv 7:00pm	
4	4	<b>Highway Patrol</b> , Ziv (A)	18.7	5.9 wplx 9:30pm	12.8 kttv 9:00pm	18.0 wbz-tv 10:30pm	14.0 wcco-tv 10:00pm	11.9 kron-tv 6:30pm	16.2 waga-tv 7:30pm	9.2 wbkb 9:00pm	20.7 wjbk-tv 10:30pm	18.2 komo-tv 7:00pm	12.9 wtop-tv 7:30pm	7.2 wmar-tv 7:30pm
5	3	<b>Amos 'n' Andy</b> , CBS Film (C)	18.2	10.8 wchs-tv 2:00pm	16.5 knxt 5:30pm	16.7 wnac-tv 4:30pm	10.2 wcco-tv 10:45pm		21.7 waga-tv 6:00pm	10.2 wbkb 9:30pm	14.7 wwj-tv 7:00pm		14.7 wtop-tv 7:15pm	9.5 wbai-tv 7:00pm
6	9	<b>Annie Oakley</b> , CBS Film (W)	17.9	8.8 wchs-tv 5:30pm	15.4 kttv 7:00pm	15.7 wbz-tv 6:30pm	22.7 wcco-tv 4:00pm	8.0 kgo-tv 6:00pm	15.0 wliwa 6:00pm	9.9 wbbm-tv 5:00pm	15.5 wxyz-tv 6:00pm	23.6 king-tv 6:00pm	11.5 wtop-tv 7:00pm	27.2 wbai-tv 5:30pm
7	6	<b>I Led Three Lives</b> , Ziv (M)	17.8	3.2 wplx 10:00pm	13.2 kttv 8:30pm	21.5 wnac-tv 7:00pm	18.7 kstp-tv 9:30pm	17.7 kron-tv 10:30pm	16.2 wsb-tv 7:00pm	17.7 wgn-tv 9:30pm	13.7 wjbk-tv 10:30pm	20.6 knt-tv 10:00pm	18.7 wrc-tv 10:30pm	14.7 wbai-tv 10:30pm
8	8	<b>Man Behind the Badge</b> , MCA-TV Film (M)	16.9		9.2 kttv 8:00pm	22.9 wnac-tv 10:30pm	14.4 kstp-tv 7:30pm	13.7 kron-tv 10:30pm		11.7 wbbm-tv 10:00pm	17.7 wjbk-tv 10:00pm	10.6 king-tv 10:45pm		
9		<b>Cisco Kid</b> , Ziv (W)	17.3	6.0 wabc-tv 7:00pm	6.3 kabc-tv 6:30pm	12.2 wnac-tv 9:00am	24.4 wcco-tv 4:30pm	15.6 kron-tv 6:30pm	17.2 waga-tv 5:30pm	22.4 wbkb 5:00pm	16.9 wxyz-tv 6:30pm	12.1 komo-tv 6:00pm	11.1 wtop-tv 7:00pm	22.2 wbai-tv 7:00pm
10	10	<b>Superman</b> , Flamingo (K)	16.9	11.0 wrca-tv 6:00pm	13.9 kttv 7:00pm	21.9 wnac-tv 6:30pm	6.4 wtcn-tv 6:30pm	14.5 kgo-tv 6:30pm	25.2 wsb-tv 7:00pm	15.4 wbkb 5:00pm	18.2 wxyz-tv 6:00pm	20.6 king-tv 6:00pm	15.2 wbns 6:00pm	14.9 wbai-tv 7:00pm
Rank now	Past rank	Top 10 shows in 4 to 9 markets		7-STATION MARKETS		5-STATION MARKETS			4-STATION MARKETS					3- M KET
				N.Y.	L.A.	Boston	Mnpls.	S. Fran.	Atlanta	Chicago	Detroit	Seattle- Tacoma	Wash.	Balt.
1	2	<b>Stars of the Grand Ole Opry</b> , Flamingo Film (M)	19.9	2.9 kcpo 9:00pm		17.7 kplx-tv 9:30pm			18.2 waga-tv 7:00pm			8.1 komo-tv 6:00pm		
2	1	<b>Life of Riley</b> , NBC Film, Tom McNight (C)	19.1	17.7 kttv 8:30pm		10.2 kstp-tv 6:00pm	23.7 kplx-tv 7:00pm		15.4 wnba 6:00pm			28.6 king-tv 7:30pm		
3	7	<b>Meet Corliss Archer</b> , Ziv (C)	16.2							7.2 wjbk-tv 7:00pm				7.5 wbai-tv 11:30am
4	4	<b>Passport to Danger</b> , ABC Film, Hal Roach (A)	15.8	5.9 kcpo 7:30pm		5.0 keyd-tv 7:30pm						9.6 king-tv 10:45pm		
5	3	<b>Celebrity Playhouse</b> , Screen Gems Inc. (D)	15.2	9.9 knxt 10:00pm			11.9 kron-tv 10:00pm			6.9 wwj-tv 3:00pm	6.9 wwj-tv 7:00pm	21.8 komo-tv 9:00pm	2.9 wnal-tv 2:00pm	
6		<b>Range Riders</b> , CBS Film (W)	14.9	3.2 kplx 7:30pm	4.7 knxt 5:00pm	25.0 wbz-tv 7:00pm			10.0 wbbm-tv 12:00n			14.5 knt-tv 7:00pm		9 v-tv 6pm
7	8	<b>Eddie Cantor</b> , Ziv (C)	14.6	7.4 kttv 10:00pm		6.0 wtcn-tv 9:30pm	20.4 kron-tv 7:00pm		16.0 wnbq 9:30pm	10.0 wjbk-tv 10:30pm	14.3 king-tv 10:00pm			12.9 wbai-tv 10:30pm
8	9	<b>I Search for Adventure</b> , Bagnall (A)	14.3	1.7 wplx 7:30pm	11.2 kcpo 7:30pm		20.9 kplx-tv 7:30pm					23.2 king-tv 7:00pm		
9	5	<b>Long John Silver</b> , CBS Film (A)	14.3	5.1 wabd 8:00pm					9.5 wsb-tv 6:00pm	12.7 wbkb 2:00pm		17.0 king-tv 7:00pm		
10		<b>Count of Monte Cristo</b> , TPA (A)	12.9	10.8 kttv 8:00pm		9.4 kstp-tv 5:30pm	13.7 kplx 10:00pm		9.9 waga-tv 7:00pm			10.5 knt-tv 7:30pm		0 v-tv 7pm
10		<b>Jungle Jim</b> , Screen Gems (A)	12.9	8.7 wrca-tv 6:00pm	6.2 kttv 6:00pm		7.0 kgo-tv 6:30pm		21.2 wlv-a 6:30pm		25.5 wxyz-tv 6:30pm	13.3 komo-tv 7:00pm	8.2 wnal-tv 6:00pm	

Show type symbols: (A) adventure; (C) comedy; (D) drama; (Doc) documentary; (K) kids; (M) mystery; (Mu) musical; (SF) Science Fiction; (W) Western. Films listed are syndicated, half-hour length, telecast in four or more markets. The average rating is an unweighted average of individual market ratings listed above. Blank space indicates film not broadcast in this

market 3-9 January. While network shows are fairly stable from one month to another, markets in which they are shown, this is true to much lesser extent with syndicated shows. Should be borne in mind when analyzing rating trends from one month to another. \*Refers to last month's chart. If blank, show was not rated at all in last chart or



# shows

made for tv

MARKETS				2-STATION MARKETS			
umb	Milw.	Phila.	St. L.	Birm.	Charlotte	Dayton	New. Or.
4.6	17.5	11.7	22.5	60.3	15.5	27.5	
vn-tv	wtmj-tv	wptz	ksd-tv	wbtv	wlw-d	wdsu-tv	
8:00pm	11:00pm	10:30pm	10:00pm	8:00pm	10:30pm	10:30pm	
	21.2	19.6	19.0	60.0			
	wcau-tv	kwk-tv	wabt	wbtv			
	6:30pm	10:00pm	9:30pm	8:30pm			
8.2	11.9	27.7	31.3	21.0			
lw-s	wcau-tv	ksd-tv	wbre-tv	whio-tv			
8:00pm	7:00pm	9:30pm	10:00pm	11:00pm			
2.5	11.7	11.2	20.9	26.8	39.3	38.5	34.5
ns-tv	wtmj-tv	wfil-tv	kwk-tv	wbre-tv	wbtv	wblo-tv	wdsu-tv
8:00pm	10:30pm	10:30pm	9:30pm	10:00pm	10:30pm	9:00pm	10:00pm
8.9	12.2		25.8	34.3	52.8		
vn-tv	wptz		wbre-tv	wbtv	wdsu-tv		
8:30pm	2:00pm		10:00pm	4:00pm	9:30pm		
6.7	16.0	17.7	15.7	26.8	14.3	30.0	
ns-tv	wtmj-tv	wcau-tv	kwk-tv	wbre-tv	wlw-d	wdsu-tv	
8:00pm	6:00pm	5:30pm	4:00pm	6:00pm	6:00pm	12:00pm	
2.7	20.5	14.7	18.9	22.3	28.0		
lw-s	wtmj-tv	wcau-tv	ksd-tv	wabt	wlw-d		
8:00pm	10:00pm	7:00pm	10:00pm	9:30pm	9:30pm		
5.0	24.9	15.0	26.8				
ns-tv	wtmj-tv	ksd-tv	whio-tv				
8:30pm	7:30pm	10:00pm	10:30pm				
4.5	12.5		19.8	27.3			
lw-s	wlan-tv		wbre-tv	wdsu-tv			
8:00pm	6:00pm		1:00pm	5:30pm			
5.2	12.2	15.7	11.3	35.0	16.8	25.3	
ns-tv	wlan-tv	wcau-tv	ksd-tv	wbtv	wlw-d	wdsu-tv	
8:00pm	6:30pm	7:00pm	5:30pm	5:30pm	6:00pm	5:00pm	
			18.0	39.3	35.0		
			wabt	wbtv	wdsu-tv		
			9:30pm	6:00pm	5:00pm		
22.9			27.3				
wtmj-tv			wbtv				
9:30pm			12:30pm				
25.5			29.3				
wtmj-tv			wbre-tv				
9:30pm			9:30pm				
		14.9	29.8	31.3			
		ksd-tv	wbre-tv	wdsu-tv			
		10:00pm	9:00pm	10:00pm			
3.2	12.0			34.3			
wfil-tv	ksd-tv			wdsu-tv			
10:00am	11:30pm			5:30pm			
				30.0			
				wdsu-tv			
				10:00pm			
6.0			14.0	35.5			
lw-s			wbre-tv	wbtv			
8:00pm			6:00pm	5:30pm			
			11.3				
			wbre-tv				
			6:00pm				

0. Classification as to number of stations in market is Pulse's  
s defines number by measuring which stations are actually  
how in the metropolitan area of a given market even though  
it may be outside metropolitan area of the market.



it takes KPTV's  
1,000,000 watt  
Television Giant  
to cover the  
Portland, Oregon  
scene!



KPTV telecasts from Mount  
Hood for "Wide, Wide World"



STORER  
NATIONAL  
SALES  
HEAD-  
QUARTERS

TOM HARKER, V. P.  
National Sales Director  
118 E. 57th Street  
New York  
ELdorado 5-7690

BOB WOOD  
National Sales Manager  
118 E. 57th Street  
New York  
ELdorado 5-7690

LEW JOHNSON  
Midwest TV Sales Manager  
230 N. Michigan Avenue  
Chicago  
FRanklin 2-6498

GAYLE V. GRUBB, V. P.  
West Coast Sales Manager  
111 Sutter Street  
San Francisco  
SUtter 1-3631

Represented  
Nationally  
by NBC  
SPOT  
SALES



## COLD RELIEVER

SPONSOR: Anahist Co.

AGENCY: Ted Bates

**CAPSULE CASE HISTORY:** *A sales increase of 81% in KRON-TV's area is reported by Anahist Co., an organization that spends most of its advertising allowance in the broadcast media. The company had consistently used late evening participations in a five-a-week mystery strip. Recently, it was reported that August through December, 1955 volume topped sales for the same months of the previous year by 81%. Says the company, "Anahist is having a terrific season in the KRON-TV market."*

KRON-TV, San Francisco, Cal.

PROGRAM: Participations



**TV  
results**

## JEWELRY STORE

SPONSOR: The Time Shop

AGENCY: Direct

**CAPSULE CASE HISTORY:** *The Time Shop, principal jewelry store in Chico, was among the first of the local businesses to advertise on tv. Previous advertising consisted mainly of radio and some newspaper space. For 112 consecutive weeks the store sponsored a 15 minute dramatic show. In its first year the shop doubled its gross sales, with 98% of the ad budget going to the \$105-a-week show. The television commercials increased Wyler watch sales over 500% and sales of Flexlet Watch Bands over 450%.*

KHSL-TV, Chico, Cal.

PROGRAM: Public Prosecutor

## SPRAY GUN KIT

SPONSOR: Labor Savers

AGENCY: Television Advertising Associates

**CAPSULE CASE HISTORY:** *KGMB-TV was one of 200 stations regularly scheduling a 15 minute film twice weekly. Within the first five and a half weeks, 644 spray gun kits were ordered through the program at \$19.95 each. In pointing out that a great volume of sales is rare for that particular item, the agency said KGMB-TV's record was "tops." The cost of the first ten telecasts to the advertiser was \$810 or \$81 per telecast.*

KGMB-TV, Honolulu, Hawaii

PROGRAM: Films

## SOFT DRINK

SPONSOR: Squirt-Detroit Bottling

AGENCY: Boylhart & Egan

**CAPSULE CASE HISTORY:** *The company used a wide range of media throughout 1955, including television and newspaper advertising. Twice weekly it sponsored a five minute weather forecast titled Miss Fairweather from 11:15 to 11:20, following the 11 o'clock news. From October to December, all advertising except the weather forecast was dropped. Nevertheless, sales increased by 15% during a normally quiet period in the beverage industry.*

WJBK-TV, Detroit, Mich.

PROGRAM: Miss Fairweather

## USED CARS

SPONSOR: Town & Country Motors

AGENCY: Egan

**CAPSULE CASE HISTORY:** *Selling cars these days is as tough a job as any retailer could want and all the resources available to the dealer must be used. Television proved its worth recently to the manager of Lewiston, Idaho's Town and Country Motors when the company started sponsorship of a local Friday evening (9:00-9:05) newscast. The very next day two cars were sold as a direct result of the newscast and twice as many people as usual were on the lot. Cost per broadcast: \$18.*

KLEW-TV, Lewiston, Idaho

PROGRAM: Newscast

## SALAD MIXER

SPONSOR: Grant Co.

AGENCY: Arthur Meyer

**CAPSULE CASE HISTORY:** *Sometimes the pull of an announcement does more than sell. In this instance it showed the strength of a time of day previously thought to be weak. Grant Co. bought a participation in the Sunday Theatre which runs from noon until one pm and offered a \$4.00 salad mixer by mail. In 15 weeks the company received 1,168 orders for the item, grossing \$4,672 for an outlay of \$506.25. Bruce McGorrie of WCSH-TV points out that the afternoon spot has provided excellent family time.*

WCSH-TV, Portland, Maine

PROGRAM: Participation

## NEW CARS

SPONSOR: Pollard Motors

AGENCY: Egan

**CAPSULE CASE HISTORY:** *The debut of the '56 Ford was the occasion for Pollard Motors to purchase a station spot campaign over WSEE-TV. It was the hope of James D. Pollard that he would move 21 cars with a three day campaign, using tv exclusively. The number of cars sold, however, topped the target figure by far. Total success of the sales was attributed to WSEE-TV. Cost of the drive to Pollard Motors was \$400. The sponsor plans additional use of television.*

WSEE-TV, Erie, Pa.

PROGRAM: Announcement



# STANDOUT...



That's what *your* product message can now be in this great Industrial Heart of America when you enlist the help of WSAZ-TV's new, *fully-equipped* facilities for color telecasting. As the nation's 12th non-network-owned station to install complete color equipment, WSAZ-TV now offers viewers in five states the standout programming of network color shows, plus films, slides and *live local color production*.

Take full advantage of WSAZ-TV's exciting, new colorcasting. The nearest Katz office can paint you the whole bright picture.

Huntington-  
Charleston,  
West Virginia  
CHANNEL 3  
Maximum Power  
NBC BASIC  
NETWORK  
affiliated ABC



TELEVISION  
also affiliated with Radio Stations WSAZ,  
Huntington & WGKV, Charleston  
Lawrence H. Rogers, Vice President and  
General Manager, WSAZ, Inc.  
represented nationally by  
The Katz Agency



What Makes a Radio Station Great?

## SERVICE to Rural Listeners!

Venezuela Got Its Hogs  
The Breeders Got a Premium  
Murray Cox Got  
Kudos



When representatives of the Venezuelan government recently came to Texas to buy 1080 pure-bred hogs they were faced with a problem. Within three weeks they had to locate an exact number of certain breeds in certain weights.

Head of the Texas Swine Breeders' Association thought immediately of Murray Cox, WFAA's well-known farm editor. Tracked down at Texas A & M College, Cox put out a hurry call on his farm program broadcasts.

Result: Venezuela got its hogs on time, the swine breeders got a premium on the sale, and Murray Cox added another "mission accomplished" to his long list.

Cox's excellent farm news and market reports are responsible for the fact that 42.1% of North Texans having a station preference say that the best farm news is on WFAA.\* This is a mighty prosperous audience and a mighty productive market—we might add.

If you want to sell them—or any other North Texas market...ask your Petry man about WFAA.

\*Whan Study — A. C. Nielsen, N.S.I.



### WFAA

is a great radio station

Edward S. Petry & Co., Representative



Continued  
from  
page 8

## AGENCY AD LIBS



is constantly regaling me with what Arthur did today or Garry or Ernie but when I get a glint in my eye, she quickly changes the subject to how bad the kids were or the amount of increase in the price of lamb chops.

The children, riveting themselves to the screen as they do so they cannot be pried loose even to say hello to Daddy when he comes home, are probably not very faithful at filling out diaries either—which, of course, must tend to cheat the kid shows.

Despite the vagaries of our techniques and the discrepancies therein, I must say we should all be thankful that we have them. At least, there are *indications* of popularity made apparent to us. For all the fallacies these may provoke, it is quite apparent that there is basic agreement as to which shows are really up there and which should be sent back to the Three-Eye League for more work.

I cannot subscribe to the carpings of those critics (usually paid by the newspapers) who take the business apart for paying such heed to ratings since the substitute they seem to suggest would be their judgment, a set of criteria which I dare say would be the biggest help to newspaper circulation since the invention of the axe-murder.

True, a slavish following of ratings which sets off panic and convenes script meetings when the reports show a fraction-of-a-point decline is absurd. Also the size of the potential tv market makes it possible these days to be somewhat selective in audience and on occasions to trade *numbers* of people for *kind* of people. This type of scrutiny often shows an astute advertiser that his 20 rating is a lot more valuable to him than the 30 his competition has. On the other side of that coin, he probably realizes that what he would have to do, show-wise, to build his rating another 10 points would cause him to lose the basic appeal his show now has and make it that much less valuable a property by so doing.

No practitioner of the business (in contrast to the Monday morning quarterbacks) can help but feel grateful that he does have at his fingertips such speedy tabulations as the telegraphic Trendex, the clear and concise and complete data as presented in the Nielsen and ARB pocket pieces, and such other basic information as Viewers Per Set, Audience Composition, Flow Charts, regardless of the method by which these are obtained.

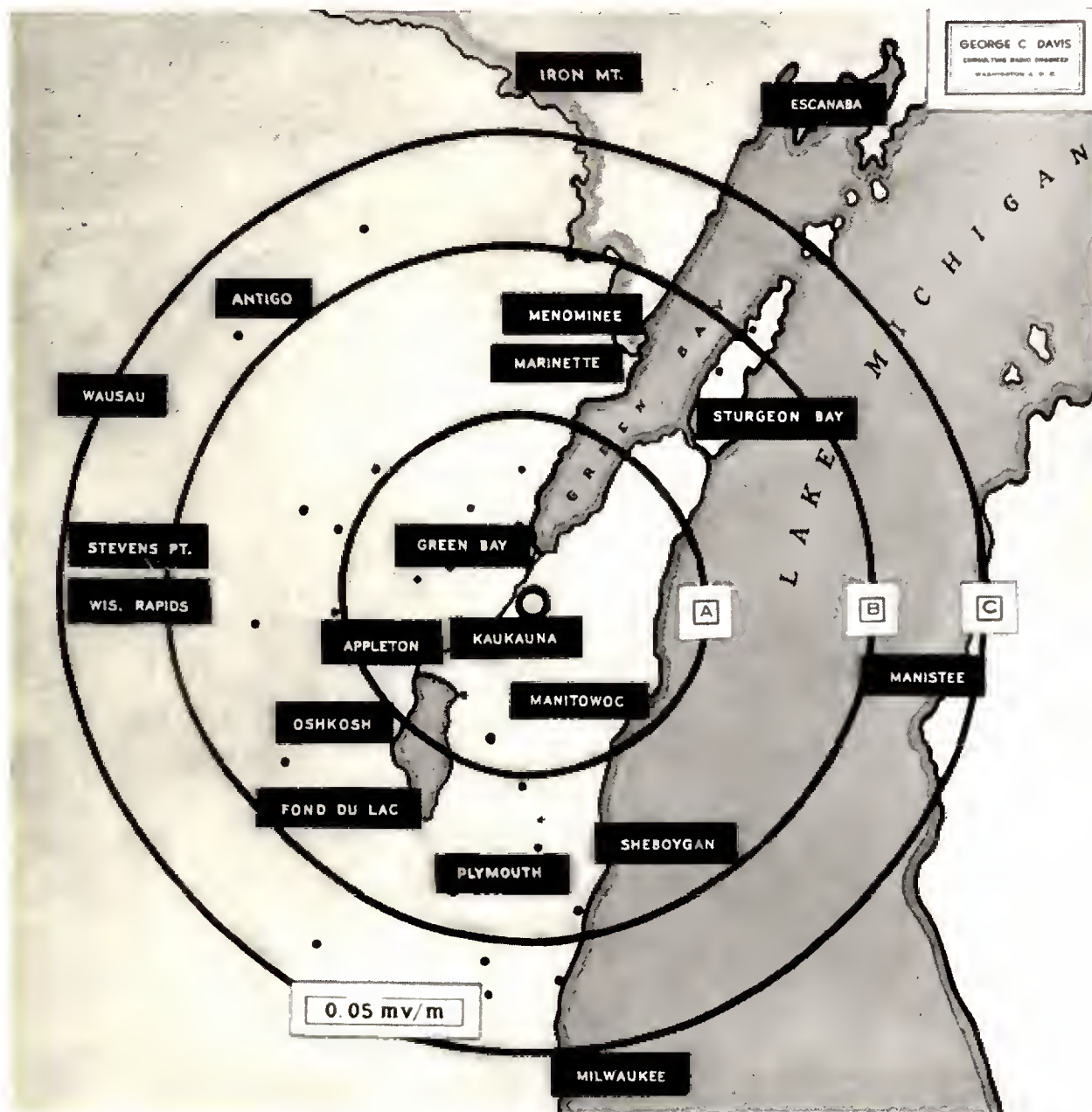
We all recognize that our answers are not perfect. They are, however, indicative and when trying to join Biz and Show Biz in unholy wedlock, as we spend our lives trying to do, it's nice to have a few inklings as to how we are doing. Nobody need get panicky or be blinded by them.

I must conclude this now, since I see that the new Nielsen was just placed in my incoming box and the cold sweat in my palm makes it impossible to continue to hold a pencil. ★★



# Channel 2

runs rings around...  
the Land of *Milk and Honey!*



... and nearly a million people  
live within that "B" ring!

*Yep-Bigger'n Baltimore!*



HARDY R. EVANS Gen. Mgr.  
Rep. WEED TELEVISION



We salute a new name...



PETERS



# PETERS, GRIFFIN, WOODWARD, INC.

Today\* all we Colonels and Colonelettes bow our congratulations  
to Lloyd Griffin and Russel Woodward as their names go on the door.

Woody and Griff have been active management partners  
in this company for many years. Their contributions to whatever success  
we have achieved — have earned them this important recognition.

We look forward to the future determined to even  
better serve our stations — and advertisers and their  
agencies from coast to coast.

We are grateful, too, to James L. Free whose vision and foresight  
founded this company and enable us to say:

*“Pioneer Station Representatives Since 1932”.*



*President*

# GRIFFIN, WOODWARD, INC.

NEW YORK • CHICAGO • ATLANTA • DETROIT  
FT. WORTH • HOLLYWOOD • SAN FRANCISCO

*\*March 15, 1956*

TO  
CONSCIENTIOUS  
STEWARDS  
OF A CLIENT'S  
BUDGET



A reminder of something you already know. The mounting costs of television time place upon you an increasingly greater responsibility. Not only does your program have to be good, and your selection of time for the program be carefully made—but, in any given market, you have got to have it on the right station. If maximum return from a client's TV investment is to be obtained, *coverage* is the absolute requisite. In television today, the "bargain basement" is the most expensive place to trade.

*The great AREA station  
of the Southeast*

**wsb-tv**

Atlanta, Georgia

*Affiliated with The Atlanta Journal and Constitution.  
NBC affiliate. Represented by Petry.*



"I find  
newspaper  
listings  
an effective  
measure of  
TV coverage"



says DOUGLAS HUMM  
Time Buyer  
CHARLES W. WHITE CO.

"WNHC-TV's listings in nearly one hundred newspapers in Conn., Mass., and New York is my cue that this station *rates* with almost a million TV families. Canny newsmen hitch their circulation to WNHC — television's brightest star in the rich Southern New England market. Their readers demand it. With that kind of coverage and viewer loyalty WNHC-TV is really a buy!"

**WNHC**  
channel **8**  
television

Represented by Katz Agency, Inc.

**COVERS CONNECTICUT COMPLETELY**

316,000 WATTS MAXIMUM POWER  
Pop. Ser. 3,564,150--TV Homes 948,702



#### agency profile

#### Anthony DePierro

V.p., media director  
Lennen & Newell, New York

During the past few years, Tony DePierro, L&N's media director, has reorganized the agency's media department with a view toward streamlining it.

"Spot buying is expensive to handle correctly in an agency, and expensive to the client unless it is done as efficiently as possible," says he. "Good channels of communication and top buyers in the agency can mean the difference between a successful campaign and a lukewarm effort to a client. Our integrated organization makes it possible for us to send our buyers on enough field trips to consolidate friendships with stationmen and thereby improve our client's schedules."

Here's how DePierro's media department operates: Under him are four media supervisors, each with a print and broadcast buyer. The supervisors are all-media men; their buyers, specialists.

"Actually, three media groups would be ample for an agency this size," he told SPONSOR. "But our set-up gives us more margin for growth. I estimate that each of our current media groups could efficiently handle some \$16 million in billings."

Lennen & Newell billings were around \$40 million for 1955.

"We hit on this system after pretty thorough researching of the methods of operation in other major agencies," DePierro says. "Originally, radio-tv buying and print buying were totally separated and the account executives had to coordinate the planning. They felt that this extra work took too much of their time. They prefer our current method."

At the same time, DePierro does not feel that integration can successfully be carried to the buyer level. "Broadcast media are too complicated and are bought on different principles from print media. We like buyers of each medium to have some familiarity with the others, but we don't want to burden them with all media responsibilities. Still, we do think in terms of grooming supervisors from among our buyers."

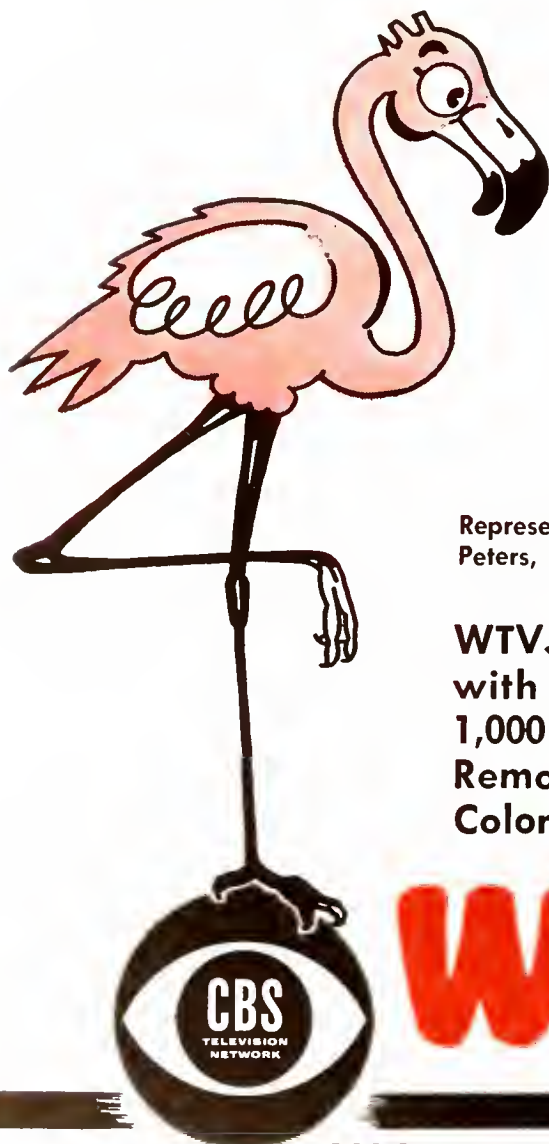
In his Westport home, DePierro is grooming at least one other adman. The eldest of his five children is currently studying journalism at Syracuse with an eye on Madison Avenue upon graduation.

"I just hope he has no illusions about the tough beginnings. Last summer, he made \$70 a week as a gardner. In our agency, he'd be more likely to start at \$40 a week." ★ ★ ★

# NEW COLORS for FABULOUS\* SOUTH FLORIDA

WTVJ announces the installation of RCA Color Studio Cameras' Projection and Slide Equipment To Be Completed In March 1956.

\*In Five Years South Florida's Population Has Increased over 400,000 — to 1,210,000. The increase alone equals the entire population of such cities as Richmond (Va.), Flint (Mich.), Sacramento (Calif.), and Syracuse (N.Y.)



Represented Nationally by  
Peters, Griffin, Woodward, Inc.

WTVJ - Florida's FIRST Television Station; FIRST with Full 100,000 Watts Power; FIRST with a 1,000 ft. Tower; FIRST with the World's Largest Remote Unit; Now Becomes FIRST with Local Color TV in Fabulous South Florida.

# WTVJ Channel 4

BASIC AFFILIATE

MIAMI



Continued  
from  
page 26

## SPONSOR BACKSTAGE



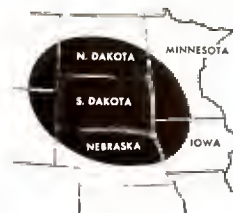
team. RCA, of course, has issued its annual statement for 1955, and did (as I said they would a half year ago) easily pass the billion mark for the first time. The key to RCA's success, I think, was revealed in one sentence: "A total of 80% of the Corporation's sales in 1955 were in products and services which did not exist, or were not commercially developed 10 years ago. . ." This is the most graphic kind of tribute to General David Sarnoff's vision and courage as reflected in the tremendous research and engineering program he fathered at RCA; and to Frank Folsom's fabulous ability to merchandise these new products.

And speaking of the General, I hope telecasters will give heed to his remarks that there is some danger of the medium's becoming the present day neighborhood movie house, specializing in "B" and lesser quickies. With the Elliot Hyman group (Associated Artists Production) right on the verge of paying Warner Bros. some \$20,000,000 for close to 1,000 feature length films and cartoons (all pre-1949) coming on top of the recent Tom O'Neill purchase of some \$15,000,000 worth of old RKO product, the industry faces the situation of having about \$37,000,000 worth of old movies available. And we're ignoring the mere \$100,000 and \$200,000 deals perking on all sides. Certainly some of these older films are fine entertainment and have their place on tv. But I'm with the General. If this is to be tv, I'll take the Bijou.

And if these multi-million dollar purchases of major film products continue, will they affect toll-tv's chances.

Talking of toll-tv, were you as flabbergasted as I to hear about FCC Commissioner Robert E. Lee's piece in *Look*, urging that the public have a chance to test toll-tv for itself? Every man's entitled to his own opinion, of course, and even to express it in a national magazine, but with an FCC official decision still pending, isn't it a little odd for a Commissioner to make a pro-toll pitch in a major national magazine? I'm only asking.

And I'm not asking, I'm suggesting on another much more important subject, that possibly the segregation issue is much too touchy, much too complex for disk jockeys to become involved. I understand that Al Benson, a jockey on WGES, Chicago, hired a plane a while back to drop copies of the Constitution over Jackson, Mississippi and that Al English of WSUH, Oxford, Miss., is retaliating by dropping copies of the Confederate flag over Chicago. I submit that this issue isn't one to play games with, and if I were running a radio station I'd ask my jockeys to play records and read commercials, and restrict their participation in the segregation situation to a few quiet prayers that it'll all work out gradually without violence and bloodshed. ★ ★ ★



BIG AGGIE LAND



# 202,960

## love letters

from the land where TV  
means "T'aint Visible"\*



Well, not exactly love letters, but the next best thing. You see, during 1955 WNAX-570 received a whopping total of 202,960 pieces of mail—155,117

of which were specifically addressed to local commercial programs. This mail came from all over Big Aggie Land and beyond—a total of 428 counties, 11 states and Canada.

Such an overwhelming testimonial of affection makes the WNAX-570 talent team and program director blush with joy. They know the 654,800 rural and medium-to-small town families in Big Aggie Land have definite ideas about radio entertainment.

Translated into advertising importance, that means WNAX-570 gives national advertisers what they want, too. Programs people like and listen to—popular shows that sell. Your Katz representative is the man to see.

\*TV Penetration  
National—69%  
Big Aggie Land—37%

Radio Penetration in  
Big Aggie Land—  
98%

### WNAX-570

Yankton, So. Dakota  
A Cowles Station, Don  
D. Sullivan, Advertising  
Director. Under the  
same management as  
KTV Channel 9, Sioux  
City—Iowa's 2nd largest  
market.

CBS Radio





- MILK
- CREAM
- BUTTER
- CHEESE
- EGGS
- SHORTENING
- MEAT
- BREAD
- CAKE
- FLOUR
- CEREAL
- SALT
- PEPPER
- SUGAR
- COFFEE
- TEA
- COCOA
- SOAP
- POTATOES
- ONIONS
- VEGETABLES
- AMT
- LAUNDRY
- AILOR
- SHOEMAKER
- SHOPPING GIRL



milk  
cream  
butter  
eggs  
ketchup  
onions  
ham  
fruit  
vegetables

Milk Sugar  
Noodles Oil  
Shortening Ice Cream  
Bread  
Mayonnaise  
Flour  
Eggs  
Cocoa  
Tea



[illegible]

Who reminds them to remember? Radio does.  
CBS Radio.

# THE CBS RADIO NETWORK

# another first for **K-NUZ** **TWLM**

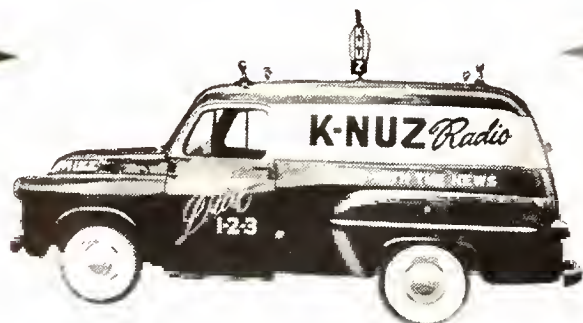
The World's  
Largest  
Microphone!



**"BIG MIKE STUDIO"**  
**"BIG MIKE No. 2"**

**"BIG MIKE No. 2"**—K-NUZ's second and newest radio station on wheels was born on a Chevrolet Nomad station wagon. The custom built broadcasting equipment in "Big Mike No. 2" enables K-NUZ to broadcast disc jockey shows direct from any point in Houston. The fidelity of musical broadcasts from "Big Mike Studio" is the talk of the Houston radio world.

**"BIG MIKE STUDIO"**—The World's Largest Microphone is over 14 feet high, and is an exact scale model of the "newsman's mike". "Big Mike Studio" is equipped with turntables and a complete console. The leather upholstered and fully carpeted interior is large enough so that a disc jockey can interview as many as four people in air conditioned comfort. Together with "Big Mike No. 2", it makes a complete and self-sufficient Radio Station on wheels. Now, greater than ever ON THE SPOT COVERAGE means MORE SALES . . . WILL MOVE MORE MERCHANDISE . . . AT NO INCREASED COST!



**"BIG MIKE No. 1"**

In addition to K-NUZ's five-man news staff, "Big Mike No. 1" is a well-known "news personality" in Houston. Wherever news is being made, HOUSTONIANS LOOK TO "BIG MIKE" for complete coverage FIRST . . . and they get it . . . ON THE SPOT.

## **K-NUZ**

**"Houston's 24-Hour Music & News"**  
**NAT'L REPS.—FORJOE AND CO.**  
**IN HOUSTON, CALL DAVE MORRIS**

JACKSON 3-2581

**STILL HOUSTON'S TOP RATED INDEPENDENT**  
**BY EVERY SURVEY!**

**49TH & MADISON**  
(Continued from page 20)

third line of page 111, the 20 February issue of SPONSOR, crediting TvB with a budget near \$7 million.

As you know, our revenue is 1/10th this amount. However, we hope that a few months from now our annual revenues will run into seven figures, when you will be able to substitute a 1 for the 7.

OLIVER TREYZ  
President  
TvB; New York, N. Y.

### **BUDGET SLIDE RULE**

We were much interested in the "Radio results" case history from WKZO, Kalamazoo, describing use of a budget slide rule on the *Coffee Club* show. This happens to be an item we syndicate by arrangements with the North Pacific Bank Note Company, the manufacturers. May we have your permission to reprint this article and include it in our direct-mail promotional material? Naturally, we'll credit SPONSOR; and we are, of course, subscribers to your fine magazine.

ENISSE CHIMES  
Karl G. Behr Advertising  
Detroit, Michigan

• The "Radio Results" to which Reader Chimes refers appears on page 41 of the 26 December 1955 issue.

### **EDITORIAL MATTER**

As president of the Texas Association of Broadcasters, I want to thank you for the applause you have given to our Association in your editorial page of SPONSOR's 20 February issue. We deeply appreciate your comments. We are proud to take the lead in this campaign on behalf of radio listening, and most happy to share it with other state associations.

RICHMAN LEWIN  
President  
Texas Assoc. of Broadcasters  
Lufkin, Texas

### **ALPHABETICALLY SPEAKING**

The abbreviation ARB in the article "What's with the tv set count these days?" in the 20 February issue of SPONSOR (page 40) has me stymied. I am not, unfortunately, one of the initiated. Can you help me?

MARGUERITE A. ZULICK  
Commercial Research  
Farm Journal  
Philadelphia, Pa.

• Sorry! ARB stands for American Research Bureau which headquarters in Washington, D. C. They specialize in tv research. ★ ★ ★

**SPONSOR**



IN INLAND CALIFORNIA (AND WESTERN NEVADA)

# Bee-line

RADIO

delivers more  
for the money



These *inland* radio stations, purchased as a unit, give you more listeners than any competitive combination of local stations . . . and at the lowest cost per thousand! (SAMS and SR&D)

In this inland market — ringed by mountains — the Bee-line covers an area with over 2 million people, more buying power than Colorado, more farm income than Kansas. (Sales Management's 1955 Copyrighted Survey)

**KOH** • RENO  
**KFBK** • SACRAMENTO

**KMJ** • FRESNO

**KERN** • BAKERSFIELD



## McClatchy Broadcasting Company

SACRAMENTO, CALIFORNIA • Paul H. Raymer Co., National Representative



# SPONSOR Asks...

to air advertisers and their agencies  
a forum on questions of current interest

## What is the potential of closed circuit tv for advertising meetings



Arthur E. Durham  
Vice President  
Fuller & Smith & Ross  
New York, N. Y.

### TO DATE, IT'S ALL POTENTIAL

● To date, closed circuit television seems to be all potential and only slight actuality. Relatively few manufacturers have taken advantage of the singular values provided by this newest form of communication, and this is surprising since the values are clearly measurable and should dictate an extensive use of closed circuit meetings for various reasons.

In considering its potential for inter-agency use by major advertising agencies, however, I am not sure the same benefits prevail.

Let's look at all the plus values which can be recommended to clients and determine the extent of their application to agencies.

First, closed circuit meetings, presentations or promotions as used by American industry have these inherent advantages:

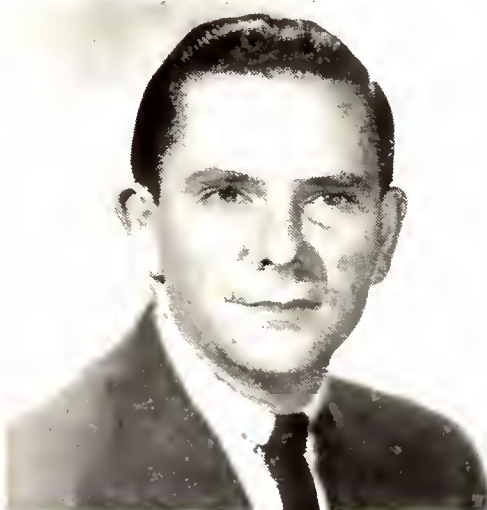
A. Ability to generate an *instantaneous* nation-wide enthusiasm for a given activity, campaign or idea. Old techniques of holding local meetings in cities across the nation must, by necessity, take up many weeks and lose all sense of spontaneity.

B. Ability to reach all sales groups or customer groups of a company simultaneously and with greater economy than any other method.

C. Ability to make use of top management personnel in one single closed circuit presentation as compared with impracticality of having such executives cover many local individual meetings in many different cities.

Since closed circuit facilities and rental of cable from AT&T are not inexpensive and since none of the above advantages apply to any degree to agency operations it is doubtful that this method of communication really holds forth any great advantages for the future.

If, however, facilities could be installed and operated on a regular and continuous basis within agencies at considerably smaller costs than now pertain there is little doubt that agencies could gain much more effective preparation of campaigns and promotions than is now possible.



Richard S. Reibold  
Supervisor of Closed Circuit  
Operation, BBDO  
New York, N. Y.

### WE'VE USED IT AND ARE SOLD

● In answer to your question relative to the future of closed circuit

television, from an agency point of view, let me relate the following:

First of all, it is a service to the client encompassing many uses, including stockholder meetings, conventions, sales meetings and introduction of new lines to dealers and distributors.

It is a comparatively new medium, but a rapidly growing one. In the first few months of this year we have had inquiries from various clients as to how closed circuit can benefit them. Several of these have resulted in commitments to prepare a program.

Regarding the potential of closed circuit tv for sponsors, I'd like to mention color television.

Right now, there are only two cities in which color is available on monitors—New York and Chicago—although it can be made available in any location. The advent of closed circuit color will increase the desirability of this medium.

In many cases, closed circuit is more economical and effects greater savings as compared to the cost of bringing people from scattered locations throughout the country to one point.

In short, from the advertiser's point of view, anything can be done on closed circuit that's done on commercial tv.

We at BBDO feel very strongly about closed circuit. So strongly, in fact, that we used it at our annual convention to enable ten of our branch offices to attend the proceedings by means of large screen receivers. It was the first time that the officers of our agency could talk to all of our people at the same time.

1956 will surely find a great increase in users over that of the past year, but since it is new and education of its benefits is necessary, it will probably not be until early 1957



that it will be fully recognized for the advantages that it can offer.



*George C. Neumann  
Vice President  
David J. Mahoney  
New York, N. Y.*

#### COST AND CONTACT PROBLEMS

● It seems obvious to me that the potential for closed circuit television is enormous. The very size of our marketing and sales operations demands it.

There are, however, two basic problems which must be overcome.

First is the ever-present problem of the cost involved. Yet, technological improvements are reducing equipment charges on one side, while lack of time as well as transportation costs are squeezing operating overheads, on the other. Perhaps within three to five years, closed circuit tv will be considered among the normal facilities for most companies.

However, the second problem is more critical. Can a video screen adequately replace personal contact when group decisions are to be made, or a new program planned?

Tv has come a long way, but what kind of an impression would the average sales director, office manager or account executive make on a screen? When enthusiasm and initiative are as vital as they are in advertising and selling, no glass-faced tube can come close to the warmth of personal contact.

We are being driven to closed circuit tv today by distance and costs. And its use will increase. The success with routine procedure such as instruction to company salesmen, or outlining programs to branch office personnel testifies to this. But let's remember that the real essence of our creative business is personal relationships. ★ ★ ★



## **And what do YOU want from a Musical Clock?**

The same thing my Central New York listeners want:

**GOOD MUSIC — TIME — WEATHER REPORTS —  
NEWS AND LOCAL FLAVOR**

But you want more . . . **SALES RESULTS!**

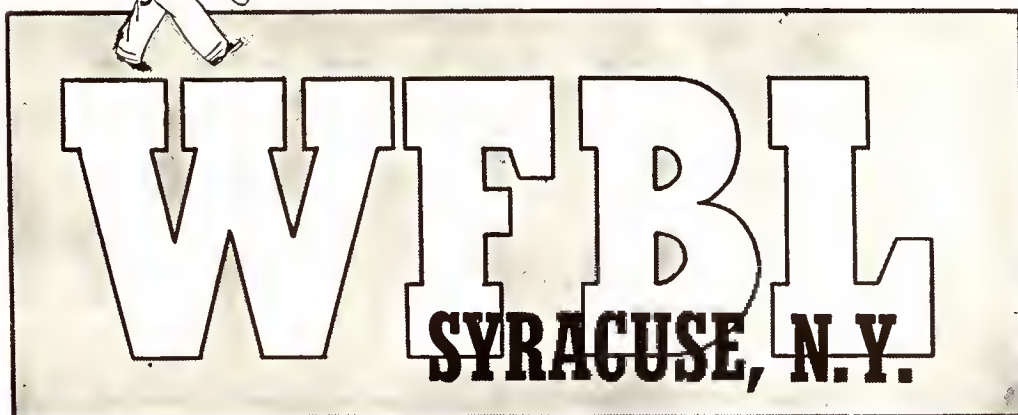
That's what I offer on WFBL's Musical Clock,  
Mon. thru Sat., 7 to 9:30 a.m.

**It got RESULTS for 144 advertisers in 1955  
FORWARD '56!**

Am I better than other morning men? Certainly!  
Just place your message on my show and watch the sales rise. See Free & Peters.

Best wishes,

*Penny Sullivan*



**Central New York's FIRST Radio Station**

## CONTADINA

(Continued from page 33)

For example, one station, an o-&o network outlet in New York, working with the Contadina broker, was able to get A & P to run a special, full-week promotion in 1,500 of its stores.

Another station got the buyer of another chain to order several extra thousand cases of Contadina for mass displays in each store. And the buyer told the broker he was certainly impressed when the entire special order sold out in just one week.

Originally the announcements were planned as 20-second and one-minute bits. But in developing the campaign it was decided to shorten the minute versions to allow time for the brokers' use—to plug another Contadina product or provide a special mention of

any store that favored the company with a featured product display.

Some brokers were satisfied with the shortened version of the commercial without any tag of their own. To provide for such cases the firm supplied the stations with fact sheets about the product so announcers could talk personally about the tomato paste. There were suggestions for ad libs by whimsical d.j.s. The main idea they were asked to stress was that Contadina was "the secret ingredient of America's best cooks."

The jingle itself (composed by Frank Deval, Colgate's musical director, and Jeff Alexander, choral director for MGM, and cut by the Sound Recorders Inc.) is a childishly gay piece with words and music both charmingly unsophisticated. An original tune that mostly just slides up

and down the scale, it carries the following message.

Children: "It's yum yum yummy, Contadina Tomato Paste, In your tummy

Man: Why don't you give it a whirl?

Children: Contadina Tomato Paste

Man: Pure tomato, there is no waste,

Wonderfully indispensable, And its price is so sensible.

Children: It's so yum yum yummy, Contadina Tomato Paste, Tell your mummy to go out and get it today

Man: And daddy will shout hip-hoo-ray

Children: So go out and get it today!"

By the end of the spring campaign in early June, Contadina was almost  
(Please turn to page 71)



# NEW AND UPCOMING TV STATIONS



## I. New stations on air\*

CITY & STATE	CALL LETTERS	CHANNEL NO.	ON-AIR DATE	ERP (kw)** Visual	Antenna (ft)***	NET AFFILIATION	STNS. ON AIR	SETS IN MARKET† (000)	PERMITEE, MANAGER, RE
JUNEAU, ALASKA	KINY-TV	8	14 Feb.	.261	354				Alaska Broadcasting System, Inc.

## II. New construction permits\*

CITY & STATE	CALL LETTERS	CHANNEL NO.	DATE OF GRANT	ERP (kw)** Visual	Antenna (ft)***	STATIONS ON AIR	SETS IN MARKET† (000)	PERMITEE, MANAGER, RADIO
MONTROSE, COLO.		10	23 Feb.	.204	70			Western Slope Broadcasting Co.
CLOVIS, N. M.	KICA	12	23 Feb.	29.74	220			KICA, INC.

## III. New applications

CITY & STATE	CHANNEL NO.	DATE FILED	ERP (kw)** Visual	Antenna (ft)***	ESTIMATED COST	ESTIMATED 1ST YEAR OP. EXPENSE	TV STATIONS IN MARKET	APPLICANT, AM AFFILIATE
BIRMINGHAM, ALA.	42	3 Mar.	16.52	789	\$134,000	\$300,000	WABT WBIQ <sup>3</sup> WBRC-TV WJLN-V	Birmingham Television Corp.
BROWNWOOD, TEX.	19	3 Mar.	\$67,635	\$84,000		.5	307	Brownwood Television Co.
DICKINSON, N. D.	2	25 Feb.	\$266,225	\$144,000		25.88	838	Dickinson Radio Association
POCATELLO, IDAHO	6	25 Feb.	\$243,473	\$157,000		69	1460	Radio Service Corp.

## BOX SCORE

U. S. stations on air

464

Markets covered

297

\*Both new c.p.'s and stations going on the air listed here are those which occurred between 25 February and 3 March on which information could be obtained in that period. Station are considered to be on the air when commercial operation starts. \*\*Effective radiated power. Aural power usually is one-half the visual power. \*\*\*Antenna height above average terrain (not

above ground). †Information on the number of sets in markets not from NBC Research, consists of estimates from the stations or reps and must be deemed approximate. <sup>3</sup>Non-commercial. \*Above ground (temporary).





## It's Spring...and another big year for KSTP-TV

Since April 27, 1948, when it became the *first* television station in the Northwest, KSTP-TV has remained the leader in this vital, four billion dollar market.

Last year, KSTP-TV broke all sales records and is well on the way to doing the same thing this year. The reasons are simple.

Through superior entertainment, talent, service and showmanship, KSTP-TV has

earned a listener loyalty that means *sales* to advertisers. That's why it is the *first* buy—the *best* buy in this market of more than 600,000 television homes.

For more details on the most efficient, most economical way to sell your product in the active-buying Northwest, contact your nearest Edward Petry office or a KSTP-TV representative today.

# KSTP-TV

CHANNEL  
100,000 WATTS



**MINNEAPOLIS • ST. PAUL**

**Basic NBC Affiliate**

*"The Northwest's Leading Station"*

**Represented by Edward Petry & Co., Inc.**



# round-up



Moore & KFMB's Pecht try a practice spin—Ray Duke interviews basketball's Tom Gola

## Expert at spinning pugs is now spinning disks on KFMB

Archie Moore, World Light Heavy-weight Boxing Champion, is another personality who will turn to broadcasting to cash in on his popularity as a sports figure. KFMB, San Diego, Cal. will be Moore's radio outlet. Five days a week (Mon.-Fri. 6:30-6:45 p.m.). Moore will broadcast sports news for Westerlund and Lange, one of San Diego's largest automobile parts supply houses. Saturday's, from 11 a.m. to 1 p.m., he will do a remote from the auto showrooms of the Pearson Ford Company. On both shows Moore will have Sam Grossman, KFMB's Sports Director, in his corner as chief second.

In noting that he planned to bring nationally known sports figures to his show Moore added, "I've met a long list of wonderful people in sports in my years of boxing and I certainly plan to use my contacts to build a good show."

The Champ, who calls San Diego his home, said his new assignment satisfied a long-felt desire to get into broadcasting. "After all, I can't fight for another 20 years, so I'd better learn another profession."

KFMB is the CBS station for San Diego. ★★★

## Yank's Rizzuto ump's Junior Sport League show for RCA

"If you want to reach kids don't forget that they're people."

No, please don't start groaning because two men who have taken this approach have done so with understanding and taste. There's good showmanship, too, in the way Paul White and Joe Wills have produced the *Junior Sports League* show now being distributed by the RCA Recorded Program Services.

In the half hour film previewed by SPONSOR, Phil Rizzuto presided as National Sportsmaster with as much ease as any professional tv performer. Other sports personalities, including tennis star Vic Seixas, will alternate with Phil from time to time.

By way of giving the kids, for whom the program is designed, a chance to do more than sit on the sidelines and cheer on cue, the JSL will play host to a different club each week. The club members will also participate on portions of the show. The first week the Madison Square Boys Club took part and club member Ray Duke interviewed basketball star Tom Gola.

Kids watching the show at home can become members of the JSL by joining a recognized youth club in their community. ★★★

## DuMont labs make color tv magic with low \$ Vitascan

Whether or not you're making more money than ever before, you're still interested in cutting costs wherever you can—especially when you can improve your services. In tv this means offering sponsors better means of selling their products. If you're ready to grant that color is one better means, DuMont Laboratories have a new device that you can use.

It's called the Vitascan and was designed to provide a reliable, economical method for live color telecasting. It transmits brilliant color pictures without a camera and avoids the problem of color registration. It can be used without large studio crews of trained engineers.

Vitascan uses a cathode-ray tube to scan persons and objects with a beam of light that is in turn picked up by multiplier phototubes. The phototubes convert the light into an electrical signal which is passed on to a transmitter for the telecast.

Because the reflected light is picked up by the Vitascan the studio must be in complete darkness. By synchronizing the studio lights with the Vitascan, one is turned off and the other on in such rapid succession that the studio is seemingly always in full light.

The cost of a complete Vitascan installation is about 1/8 that of conventional color tv equipment. ★★★

## KSHO's stay-up-late town spawns tv programing idea

Maximum saturation television is being made possible by KSHO, a new independent station going on the air this month in Las Vegas, Nevada. Since Las Vegas is a 24 hour city with men and women getting off their jobs at all hours of the day and night, KSHO plans to program a six hour block of films which will be repeated four times each day. This will keep costs down by minimizing the amount of film to be bought and will permit audience promotion by word of mouth.

Except for news programs, time will be sold only in packages on a saturation basis of 24, 12, eight, etc. announcements a day. A package of 24 announcements for one day costs \$200. On a yearly basis it would be \$140 a day. The success of saturation on radio inspired the film block idea which lowers KSHO's rates.

KSHO is owned and managed by Morry Zenoff. ★★★



### **Maryland's WITH and WNAV sponsor 26 mile relay run**

Radio station WITH, Baltimore and WNAV, Annapolis, are sponsoring the Maryland Day Marathon Relay Saturday 24 March. It is being held under the sanction of the South Atlantic Association of the Amateur Athletic Union of the U. S. The 26 mile race will be run between the State House in Annapolis and the Baltimore City Hall. Besides creating interest in their respective stations, WITH and WNAV hope the event will serve to spotlight the Olympic Fund Drive.

The committee for the relay is made up of the following Honorary Chairmen: Hon. Theodore R. McKeldin, Governor of Maryland; Hon. Thomas D'Alesandro, Jr., Mayor of Baltimore; Thomas G. Tinsley, Jr., president, radio station WITH; Robert Campbell Embry, v.p., WITH.

Two-man teams will compete in the race with each contestant to run half the distance. ★ ★ ★

### **Briefly . . .**

Spring fashions 1956, in full color, were introduced in Indianapolis over WFBM-TV by Davidson's of Indiana, one of the leading furriers and fashion centers in the midwest. *Davidson's Spring Fashion Colorama* was the title of the half hour show. It was part of 10½ hours of color programming carried by the station in a recent week.

\* \* \*

Authenticity of color tv is emphasized by the news that Smith, Kline & French of Philadelphia, Pa., a pharmaceutical firm, have purchased an RCA-designed compatible color studio-on-wheels for closed circuit presentations of surgical and clinical demonstrations. G. F. Roll, director of pr for S.K.&F. said, "Form and contrast alone are not sufficient to provide a true picture of human tissue. The addition of color, however, provides the realism."

\* \* \*

To celebrate its anniversary, radio station WITH, Baltimore, Md., sent out birthday cakes to top personnel in all local agencies and to time buyers and account executives in New York, Chicago, Philadelphia and Washington, D. C. With each cake went a card thanking the recipient for the part he played in the continuing success of WITH over the past 15 years.

(Please turn to page 96)



## **ONE WILL DO!**

One station — WBNS Radio — drops sweet-spending Columbus and Central Ohio right in your lap. WBNS delivers the most listeners . . . twice as many as the next biggest station. The most and also the best. With 20 top Pulse-rated shows, WBNS puts *push* behind your sales program. To sell Central Ohio . . . buy WBNS Radio.

**CBS FOR CENTRAL OHIO**

Ask John Blair

The number one Pulse station covering 1,573,820 people with 2 Billion Dollars to spend.

**WBNS**  
**radio**  
COLUMBUS, OHIO



Just 72 minutes...from there to here.







... while it's news means split-  
ed schedules, schedules you  
meet. A dignitary arrives at  
rport far from the heart of  
... with minutes to go until  
re. You're always in a hurry.  
yway—it's easy ... inexpen-  
oo ... provided you work out  
schedules and ... **USE**  
**MAN TRI-X FILM.**

complete information—what  
to use, latest processing tech-  
write to:

ion Picture Film Department  
**EASTMAN KODAK COMPANY**  
Rochester 4, N. Y.

**East Coast Division**  
Madison Ave., New York 17, N. Y.  
**Midwest Division**  
North Wabash Ave., Chicago 2, Ill.  
**West Coast Division**  
6706 Santa Monica Blvd.,  
Hollywood 38, Calif.

**W. J. GERMAN, Inc.**  
... for the sale and distribution of  
Professional Motion Picture Film,  
N.J.; Chicago, Ill.; Hollywood, Calif.

's been done with **EASTMAN**  
**XI** Shot at 5:20 PM, La Guardia  
Airport ... rushed to New York  
... processed (twice as fast  
as **Super XX Reversal**  
Film) ... on the air by  
6:32 PM.

## CONTADINA

(Continued from page 66)

out of product. At this point the re-  
search department took over and,  
through follow-up surveys with the  
radio stations, added up the results.

What had they learned? When all  
the data were pieced together, agency  
and client were convinced they had  
the right recipe. The appetizer was  
just right; now for the main dish: the  
fall campaign.

This drive got under way 19 Sep-  
tember and ran nine weeks, through  
to 19 November. Basically it was the  
same formula used in the spring test,  
only more so. Whereas the first cam-  
paign cost about \$125,000 for the  
radio end, the fall push called for  
more than double that.

Again the campaign began with a  
barrage of announcements and main-  
tained the heavy drumfire throughout  
the ensuing weeks. In New York,  
for example, there were 123 during  
the first week, followed by no less than  
90 every week thereafter.

Again prime adjacencies were sought  
and the agency had little difficulty  
getting them, except for some of the  
higher-rated disk jockeys.

Again Contadina brokers teamed  
up with the radio stations to conduct  
a preselling campaign. And this time  
they got nearly more in-store promo-  
tions than they could use (if such a  
thing be possible).

Again listeners wrote in to stations  
for copies of the ditty; Garry Moore  
plugged it twice on his network show;  
and the tune became something of a  
hit—among harried mothers anyway.

Full-color ads in Sunday supple-  
ments supported the radio schedules  
this time around, along with black-  
and-white ads in the dailies. And in  
all media the message repeated the  
theme: "Add the secret ingredient of  
America's best cooks"—the recipe  
catalyst. Dealers were provided with  
mats, shelf strips, throw-aways, and  
other sales aids.

Satisfied with last year's showings,  
Contadina has things stirring on radio  
again. Its current spring drive began  
5 March and will continue through till  
14 April. And this time it's *all* radio,  
with about the same number of spots.  
Schedule calls for saturation of all  
markets for the first week. Number  
of announcements per market is re-  
duced for the second and subsequent  
weeks in the campaign with concentra-

tion on daytime hours, especially dur-  
ing the best shopping days: Wednes-  
days, Thursdays, Fridays, and Satur-  
day mornings.

The Morici brothers (Anthony, who  
is president, Alfred, and Martin), who  
own and operate the company, fly  
their own planes to keep themselves  
informed first-hand on developments in  
important markets. While they're best  
known for their tomato paste, they  
also pack other fruits and vegetables  
and the 40-year-old firm name is ac-  
tually the Hershel California Fruit  
Products Co.

Four years ago, in 1952, the com-  
pany planned a program of tv par-  
ticipations. The campaign had bare-  
ly got off the ground when a price  
war canceled its advertising efforts.  
Plans simmered for awhile. Now  
things are cooking again, and radio  
is the basic stock.

As for the jingle, one mother wrote  
in to say it was "the best baby sitter"  
she ever had. Her 13-month-old daugh-  
ter just loved it. "I would say," she  
wrote, "'Listen. Yummy, yummy is  
coming on' and she would stay like  
an angel. Occasionally she would  
even stop crying. . . ."

When they begin crying for your  
commercials . . . ! ★ ★ ★

## AGENCIES 15%

(Continued from page 35)

SPONSOR his agency's balance sheets for  
1955:

Internal servicing costs	\$239,800
Net art studio costs	12,900
Non-billed expenses	6,100
Other expenses, services, sundried	3,040

Total costs \$261,840

Add 60% to \$261,840 for agency's  
operating overhead, which brings total  
cost of servicing the account to  
\$396,904.

Income from radio-tv	\$431,800
Income from service fees	10,300

Total income from the ac-  
count \$442,100

Agency's gross profit was \$45,196,  
or more than 10% on gross income,  
nearly 2% on gross billings.

"I worked in two top agencies be-  
fore this job," said the product mana-  
ger of a soap company. "In those  
agencies, most of us would wait to fill  
out our time sheets till the end of the



week. Of course, by that time we'd be *guessing* about how much time we spent on each client. Still, how else can an agency keep track of its costs? After all, 80% of an agency's expense are personnel payments."

A majority of clients expressed mistrust of cost accounting as a measure of agency service.

"Any client who judges his agency's services on the basis of the cost-accounting sheets it feeds him should go to a psychiatrist," one out-spoken drug company ad director told SPONSOR. "I guess every ad manager goes through that routine once before he realizes what nonsense it is. You see on the sheet that one \$15,000-a-year man spent two-thirds of his time on your products. How're you going to measure whether that's true or not? For all you know, he may have been split up among five different accounts."

**3. How big is 15%?:** It's a sizeable chunk, admen point out, especially when you're buying tv programing for network exposure. And furthermore, it's a chunk that's likely to keep growing as tv grows and expands.

Those opposed to package show

commissions aren't quibbling over pennies. Just take these examples of typical network tv costs: A 26-week sponsor of a \$38,000 weekly half-hour show spends \$1 million annually in talent costs alone; \$150,000 goes to his agency in show commissions. For this \$150,000, he could add some 20 stations to his lineup for 26 weeks (Network statisticians quote \$300 as the average price for a nighttime half-hour on optional stations.) Or for \$150,000 he could buy a 52-week saturation campaign of more than 85 Class "A" announcements weekly on a major New York flagship.

If an advertiser buys a \$58,000 weekly hour show for 52 weeks, he's spending \$3 million a year on talent costs alone. His agency commission on such a show package is \$450,000, which would buy him 52-week exposure on 17 additional optional stations (using network statistician's figure of \$500 as the average cost of a nighttime hour on optional stations).

A jewelry advertiser summed it up this way: "I could be sponsoring my show in 15 additional markets for the money the agency collects in show commissions and I can't really afford

to bypass those markets any more. I may have to quit network and go to spot announcement schedules for coverage."

**4. Fees for services:** "I have yet to see a Gallup or Starch report I didn't pay a fee for," says the advertising director of a drug firm with a \$3 million stake in network tv.

Most statistical services like Nielsen, Gallup, Pulse or other reports are charged to clients separately and above the media commissions, advertisers state. Of course, as a client's billings increase, his services from the agency increase, too.

For example, a major package food advertiser moved a small-budget product into one of the top five air media agencies. During the first year he was asked to pay a 20% commission on one part of the account's budget because the agency showed him from cost accounting sheets that it couldn't break even on the account. This year the advertiser appointed the same agency for one of his top-billing products. Now the entire account is handled for a 15% commission and the services have increased as well.



## Use This One-Two Punch To Ring Up Extra Sales in Baton Rouge

- No. 1** *WAFB-TV has overwhelming viewer preference in Louisiana's State Capital. According to latest Telepulse, WAFB-TV has a leadership of nearly 5-to-1, is first in 347 quarter hours to 78 for station B.*
- No. 2** *Within last few months, WAFB-TV has won, (a) first place in nation-wide "Lucy Show" contest with a double award for a special merchandising job, (b) first place in national Screen Gems, Inc. contest on program promotion, (c) one of first four in "Frank Leahy Football Forecasts" promotion.*

# WAFB-TV

200,000 watts CBS-ABC  
affiliated with WAFB-AM

Call . . . Write . . . or . . . Wire  
National Representative—Young Television Corp.  
South & Southwest—Clarke Brown Co.

First in TV in Baton Rouge



paraphrasing advertising great PHILIP W. LENNEN

There's only one solution to a selling problem:

**FIND THE  
RIGHT  
TECHNIQUE!**

**INTRODUCING: THE RIGHT TECHNIQUE!**

**SPONSOR PRESENTATIONS'**

**NEW**

# **4-POINT SALES PLAN**

**FOR TV and RADIO STATIONS**



**SOLVES YOUR SELLING PROBLEMS**

*by using Successfully Tested Techniques  
that sell your station's story with*

**MAXIMUM IMPACT, SPEED**



1

**The complete Presentation:**

*We plan, create, the 8-page Sponsor Presentation from A to Z. The material is researched and gathered on the scene (station and market) in the most expert fashion. You have no worries except suggestions and approval of the Presentation. Included in the package are the writing, editing of the Presentation; the artwork, the engravings (which become your property); all the researcher's traveling expenses; the printing of 16,500 copies of your Presentation. You get 5,000 personal-use copies for your sales staff, national sales rep and distribution among present and prospective customers.*

2

**Automatic wide-spread distribution:**

*Your Sponsor Presentation is inserted, as part of the package price, in a regular issue of SPONSOR, the prestige magazine tv and radio advertisers use, with a minimum circulation of 11,000 copies.*

**DELIVERED AT ONE PACKAGE PRICE**

3

**Exclusive added pin-point distribution:**

*We will mail at our expense copies of your Presentation — with an appropriate note from your sales manager — copies of your Presentation to a confidential and selected list of 1,000 time buyers.*

4

**Maximum coordination with your rep:**

*After the Presentation is completed, we will set up meetings with your national rep's sales staffs in New York and Chicago to give them a complete rundown of your station's up-to-the-minute story, as based on what the researcher of your Presentation found and observed. The end result: the men who are out selling your station become more firmly sold than ever on your sales story.*

**\$\$\$ RESULTS!**







HERE'S THE BOX SCORE ON THE TOP 6...

KOLN-TV—	28c	PER ORDER
VHF STATION B—	40c	PER ORDER
VHF STATION C—	45c	PER ORDER
VHF STATION D AND E—	53c	PER ORDER
VHF STATION F—	67c	PER ORDER



# PROOF OF PAYOFF!

## FROM STATIONS THAT USED SPONSOR PRESENTATIONS

**BUD ROGERS, WSAZ-TV:**

"... it's terrific! Easily the most valuable piece of research ammunition we've ever had for future sales building ... we are being congratulated for the wonderful public relations job we have done through our Sponsor Presentation for the whole WSAZ-TV area while at the same time aggressively selling WSAZ-TV."

**PAT WILLIAMS, Air Trails Network:**

"For the money spent this is the best sales promotion we've ever gotten out and the best national advertising we can buy. We have proof of the results, because we've got business — contracts — repeatedly on the basis of our Presentations. Our salesmen consider a Sponsor Presentation an annual "must." We are looking forward to our fourth Sponsor Presentation."

**HAYDN R. EVANS, WBAY-TV:**

"We take great pride in having been the first station to buy a Sponsor Presentation. It gave us an ideal sales tool to mail to agencies and clients and to show at in-person solicitations, for well over a year. We got back our investment several times over."

**V. E. CARMICHAEL, KWK, Inc.:**

"You did a mature, down-to-earth job on the Presentation for our new station, W-GTO... the information and sound selling techniques gave us right at the send-off a strong, fact-packed sales tool... the immediate results were very gratifying."

**JOHN FETZER, Fetzer stations:**

"... expertly researched and documented ... a resourceful, practically-devised sales story that should help us enormously at KOLN-TV."

**GENERAL MANAGER, WJAR-TV:**

"Our Sponsor Presentation's acceptance and impact at agencies has pleased us tremendously ... it gave them, the agencies said, the information they're always looking for and the way they want it."

SPONS

4-POINT



*The Sponsor Presentation Plan is now extended (in tv and radio station) to many and services selling to tv stations, and to tv advertisers and advertising*



**PRESENTATIONS' NEW**

# SALES PLAN



*insures you not only a mature, sound basic  
sales tool but a complete, fully-rounded*

**ADVERTISING-SALES PROMOTION STRATEGY**

*For sales story comes to the buyer*

*Wrapped in one complete package*

**AND THE BUYER BUYS YOUR SALES STORY**

**EASILY, SPEEDILY, FACTUALLY**

## **YOU BUY SEASONED KNOW-HOW**

SPONSOR PRESENTATIONS, in 8 or more pages,  
are planned, created, totally prepared by Ben Bodec and  
his experienced staff, whose formula and formats can  
be copied but not equalled.

A cross-section of Ben Bodec's background:

*Executive with J. Walter Thompson and Kenyon & Eckhardt in  
programming and planning capacities; associating him with  
such accounts as RCA, Lorillard, Owens-Illinois Glass,  
General Cigar, Ford, Lincoln-Mercury, Kellogg.  
Program development and program sales executive  
with the American Broadcasting Company.  
Fourteen years with "Variety" as reporter, radio editor,  
associate editor. Executive editor of SPONSOR. V.p. and general  
manager of SPONSOR PRESENTATION, INC.,  
since its inception February, 1953.  
Over 25 years in the business of advertising and selling.*

**TWO  
PROVED,  
DYNAMIC  
FORMULAS:**

1

$e=mc^2$

2

**SPONSOR = MORE \$\$\$  
PRESENTATIONS FOR YOUR  
BUSINESS**

**YOUR SPONSOR PRESENTATION GUARANTEES**

1

**PRESTIGE AND LEADERSHIP**

2

**PENETRATION AT THE KEY  
CENTERS OF INFLUENCE**

**COUPON  
FOR EASY  
BUYING**



**Sponsor Presentations Inc.**

40 East 49th Street, New York 17, New York

- ☐ *I am interested in a Sponsor Presentation. Please let me have further details regarding such project.*
- ☐ *Please advise whether I could insert my presentation in a SPONSOR issue during the month of*

Name

Title

Station, or firm

Street address

City

State



"Last year I had to pay for every single merchandising piece the agency made up for us," the ad manager told SPONSOR. "Now I've got an \$18,000-a-year merchandising man assigned exclusively to us. There's a timebuyer who works almost entirely for us, both in clearing for our network show and buying our spot campaigns. And we're no longer asked to pay a separate fee for every study made for us."

But there's no set pattern for the services a client is to get fee-free and those he'll have to pay for.

"It's a matter of negotiation between me and the agency," another ad manager said. "There's no guarantee that an agency collecting \$200,000 in commissions from a package tv show on which it does little is going to turn around and give the advertiser anywhere near \$200,000 worth of extra services. The services are not in proportion to the kind of free ride an agency gets from having a client on net tv with the same package show year after year."

**5. Increased time costs:** Gross agency income from tv time buying has been growing steadily. Initial network buys today dictate somewhat larger lineups than three years ago. Once or twice a year many stations boost their rates. As time passes clients expand their network tv lineups for established shows. Thus agency revenue grows automatically without need for more work on the part of the agency.

"In fall of 1954 we had our show on a 70-station lineup," one package food advertiser told SPONSOR. "Now we've got the same show on more than 100 stations. But the agency still needs only one man to supervise the show. It doesn't cost the agency one penny more to service our show, but its gross income from the media buy alone is about 40% higher than a year earlier."

Here's another point, and this one came up recently when a drug company changed agencies: When a client moves an existing package show out of the agency that bought and possibly helped develop it, should the new agency reap the 15%? Chances are, runs this point of view, the second agency will get a larger gross income than the first one as a result of increased time costs and expanded lineups. The second agency did nothing towards clearing the network time slot in the first place, yet collects a full time plus tal-

ent commission on the full package.

**6. Why 15%?:** Granted that agencies need to maintain more high-priced talent in their tv departments than in any other agency department, isn't this overhead covered by the network tv time commission? After all, negotiating for network time isn't like buying spot tv. Once the time slot is arranged for, there's little further need for reshuffling and reviewing schedules as media people do in spot. True, there's some work involved in clearing the show on various stations, but does

that cost the full \$150,000 which an agency takes in from a \$1 million network tv time buy?

Agencies state that the first year a client goes on network tv costs them far more than any of the subsequent years. If a show's a success, there's less work involved in supervising it during the second year. By then the independent packager or network producer has become familiar with audiences, client taboos. The expense of screening shows is behind the agency.

In print media, the media commis-  
(Please turn to page 100)

**Face The Facts!**

**Let's**

KFAB is "Color Radio" at its best . . . and this month we "Face the Facts" with Don Norman, originator, chief proponent and exponent of "Color Radio" Broadcasting (on the world's smallest network) as "Norman, going no place . . . doing nothing", Don conveys a multitude of funny pictures and situations on his "wide-speaker"

Listeners to "Norman" do more than just listen to KFAB's new radio service — they become a part of it. They all agree, Don Norman is the funniest thing to come their way for a long, long time. Variety magazine speaks of Norman as having the style that made the Godfreys and Morgans what they are today.

Don Norman . . . and other colorful KFAB personalities give dimension to your message. Listener loyalty rings the bell for KFAB advertisers. Peters, Griffin, Woodward, Inc., can tell you more . . . likewise, General Manager Harry Burke.

THE MIDWEST-EMPIRE STATION

**KFAB**

OMAHA NBC RADIO



## MBS QUESTIONS

(Continued from page 39)

anticipate in a lot of cases, it would be necessary to lower rates.

In other words it operates just like a magazine. If a magazine gives you a guarantee of 700,000 and delivers a million copies for a full year, come around next year and the rates are going to be higher. If it's a half a million as opposed to 700,000, next year the rates will be lower.

*Q. Is that a departure from previous air media pricing policies where your price would not necessarily go down if your audience went down?*

**A. (TRENNER)** Well, when you talk about previous pricing policies, I think what you really mean is previous pricing habits. If you've been around this radio business as long as I have been, you will find that most rates are habit. In the first place they came out of somebody's Stetson. Nobody knew where they came from or why they came. Somebody said that nighttime should be double daytime and this remained for a long time until somebody got sensible enough to understand that daytime was getting to be better than nighttime. There has been no real policy, no real basis for radio rates. It's been determined by how much does it cost me to run my station and how much money do I want to make in the course of a year. And this we believe is the answer to that rather inadequate basis on which prices have been reached in the past.

*Q. In other words you think this is a more scientific approach to prices in radio?*

**A. (TRENNER)** I think it's a more businesslike approach.

*Q. Network radio today is frequently bought in short bursts of announcements. Can the short term advertisers get a guarantee?*

**A. (TRENNER)** Well, no. Frankly, if you want to be scientific about something you've got to give the science of the method enough time to operate. When a guy throws buckshot into the air he is not buying on a scientific basis. And he is not looking for this kind of thing, in the first place. And in the second place while we sell short-term bursts just as everybody does, we believe the best way to buy radio is for its cumulative effect and as a



**SALES OFFICES:** New York, Cincinnati, Dayton, Columbus, Atlanta, Chicago, Miami





### Three times the impact

Just a little momentum—the famous Crosley Television Stations offer the triple advantages of top shows . . . top audience . . . top promotion through the exclusive Crosley client service department. So rock and roll!

Crosley Broadcasting Corporation, a division of



**WLW-T** Cincinnati   **WLW-D** Dayton   **WLW-C** Columbus

consequence we'd like to make longer purchases more attractive.

**Q.** *Is this plan designed to discourage short-term buying?*

**A.** (TRENNER) No, no. On the contrary. But we cannot give a guy a guarantee on a short burst promotional campaign. It might come between two rating periods and we'd never know how much audience it got.

**Q.** *What's the minimum length of time that an advertiser can buy on Mutual and be eligible for the guarantee?*

**A.** (PUFF) Thirteen weeks at the present time.

**Q.** *Now how about a seasonal advertiser who comes in for one 13-week cycle preceding Christmas. If that man does not get the circulation that has been guaranteed, perhaps it's of no value to him after Christmas. If a make-good were necessary, would you give him time next Christmas? ... That's a rather small point.*

**A.** (TRENNER) No, it's an important point. It's important because it brings out an important point. The way you

ask this question, you presuppose that at all times we are going to wait until the conclusion of the campaign to make good. This is not entirely so. Because we have such a vast store of information about our network, we will have our weather forecasters watch everything as we go along. And if in our judgment something is going to fall short, we will make it up within the framework of the campaign.

I refer you again back to magazines. If a magazine believes it may fall short, it does not wait to fall short and then rebate the advertiser. The circulation manager will warn about what is happening. The magazine makes the choice: Are we going to pay rebates to some of these advertisers or are we going out and spend money on circulation promotion to avoid it?

So it is not necessary, in fact it will rarely be necessary for us to wait until the end of a campaign because we know a lot about our network. Mr. Puff has accumulated enough charts and figures and computations and commutations so that this is not just a hit and miss situation. And just as an aside, I don't quite understand why all the questions manifest themselves about rebates.

**Q.** *Don't you raise the question yourself by having a guarantee in the first place?*

**A.** (TRENNER) Not necessarily. To go back to my other example. When Cadillac gives you a new car guarantee, they don't presuppose that the car is going to fall apart or that you think it will—because if you did you wouldn't buy it even with the guarantee.

**Q.** *Can a current Mutual advertiser take advantage of the guarantee?*

**A.** (TRENNER) They are doing it.

**Q.** *Since the plan was announced have you had any orders placed because of it? Or any renewals?*

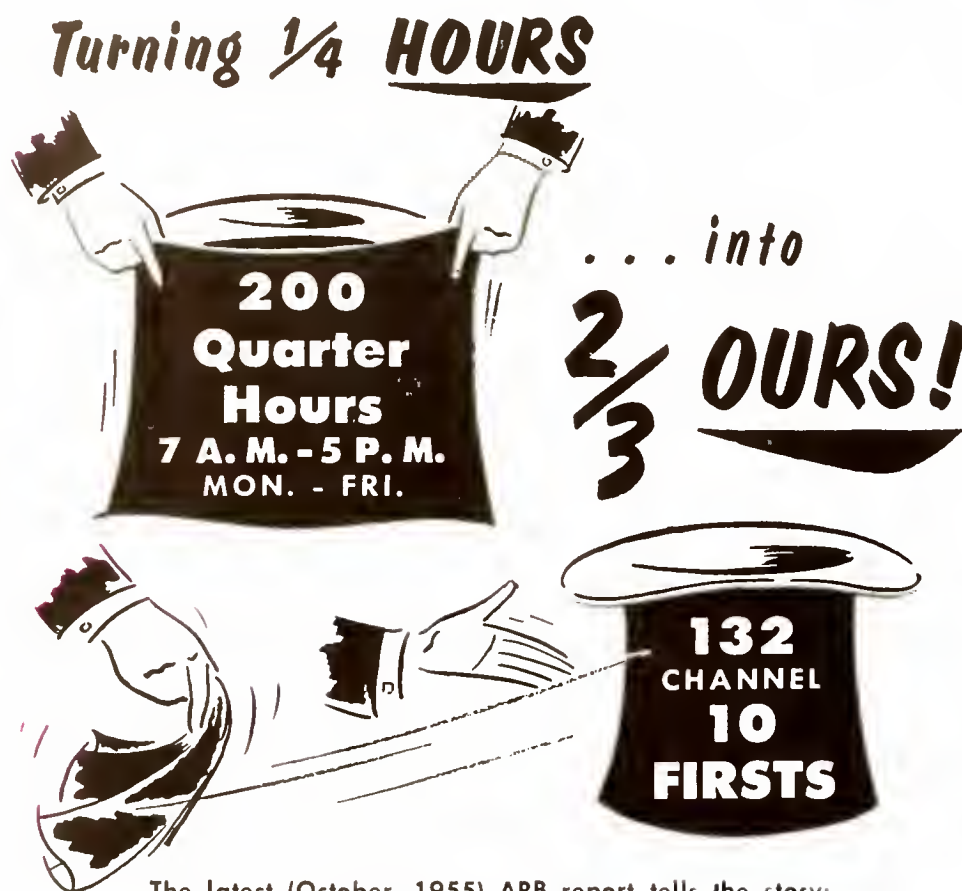
**A.** (TRENNER) We've had two renewals. One of them was Kraft. The other one was Warner-Lambert. We have one new order so far and that's Brown & Williamson for Viceroy cigarettes.

**Q.** *Was the guaranteed circulation a big factor in the renewal?*

**A.** (TRENNER) Paramount. Or is that a bad word? It was very important.

In the case of Kraft it was not only

## NEATEST TRICK IN ROCHESTER, N. Y.



The latest (October, 1955) ARB report tells the story: 132 firsts for Channel 10 out of the 200 competitive quarter-hours, 7 AM to 5 PM, Mondays through Fridays! —And, incidentally, Channel 10 rates 273 firsts out of the weekly, day-and-night total of 461 quarter-hours! Mighty good figures, Mr. Time Buyer!

WRITE US TODAY FOR  
CHOICEST AVAILABILITIES  
IN ROCHESTER

# CHANNEL 10 VHF

125,000 WATTS • CBS BASIC • ABC AFFILIATE

OPERATED SHARE TIME BY  
WHEC-TV AND WVET-TV

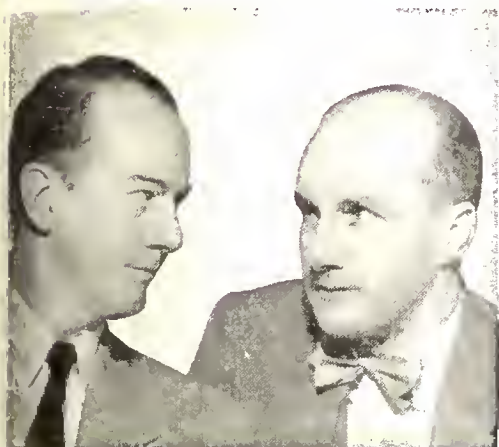
## ROCHESTER, N.Y.

EVERETT-MCKINNEY, INC. • NATIONAL REPRESENTATIVES • THE BOLLING CO., INC.



# The South Is Different!

By John Pepper and Bert Ferguson



Have you heard that selling the South takes a different formula—a special effort? Wondered about stories of “a changing South?” All right, here’s a way to sell the South, in terms of it’s own individual structure.

Let us get over one point at the outset. You can make sales in the South. It is being done right now. There is one formula that’s different. And success is not so much a matter of special effort, as special *choice*. To get the best and quickest results you never peck away with a hairpin, you go get a tool designed for the job. You never wade through the final details, but find a specialized assistant, agent or salesman whom you can rely on to understand your problems and interpret them. In radio station WDIA, Memphis, you have at hand a medium shaped by the South’s own character, ready to be fitted to your organization’s needs.

**They listen to it:** Ten percent of the Negro population in the United States live inside the WDIA coverage area. This in itself is a heavy-spending market bigger than the Negro populations of Chicago *plus* Philadelphia *plus* Los Angeles: the *biggest* market of its kind there is.

In the Memphis area alone, the bustling and prosperous center of this market, 40 percent of the population is Negro. And these people had never really been approached until WDIA

started programming for them. There is still no medium, even those designed for the Negro readers in metropolitan sections of the North, which attains a fraction of WDIA’s coverage and acceptance here.

For WDIA uses Negro voices and Negro music. You hear it as you drive past a barbershop or lunch stand, or when you turn the dial on your own set—and you can’t mistake its rich flavor. This was a wondrous and joyful thing to these folks from the start. Their pride and happy sense of ownership—their habit of keeping WDIA tuned in day and night—their wholehearted welcome to the way WDIA came to them with their rhythms and accents—have had pretty fabulous results and still do.

Just one result is the fact that with WDIA you get the top audience ratings, on all surveys, day and night, in a city that has seven other stations—some of them on the air twenty-five years. The WDIA listeners don’t shift around. They’re listeners for *good*. Good results, too.

It was this feeling about WDIA, too, that pushed WDIA from 250 watts up to 50,000 watts in one great move. WDIA is still the only 50,000-watt station in Memphis.

**Willing to spend:** Yet there’s still another aspect of this “Golden Market,” in addition to its proven devotion to WDIA; and that’s the fact that it consists of a group of people who actually buy *more* things than the average, and often *better*. They are eager customers. They know quality and national brands.

The Negro 40 percent of Memphis buys 56.6 percent of all the laundry bleach. They buy 60 percent of all deodorants. 44.5 percent of the girls’ dresses, 64.8 percent of the flour. That will give you some idea of the favorable situation already there when you start advertising over WDIA. These people are earning over a quarter billion dollars this year. They are spend-

ing 80 percent of what they make, on consumer goods and services. They spend what they make. Their families, homes and friends are the most important elements in their life. And they are 100 percent sold on WDIA.

**Only One in America:** In short, WDIA’s Memphis and Mid-South opportunities are these. A market of 1,230,724 Negroes, more than in any other one place in America. A market of 80 percent spenders who buy quantity and quality. A market in which nothing else comes near the coverage, much less the special appeal of WDIA, which hits them where they live. A market whose loyalty has lifted WDIA to the top—and kept it at the top—of power and audience measurements. A market where—to borrow the legendary remark Gen. Forrest may never have uttered—you get the mostest with the fustest.

Just how much weight is carried by a solid 40 percent can be seen in success stories of such accounts as

**Wrigley’s Gum, Breast O’ Chicken Tuna, Pan-Am Gas and Oil, Calumet Baking Powder, Miller’s High Life Beer.**

And there’s a good record made by WDIA in the line that interests you most. Would you write and let us know the kind of product on which you’d like to see some eloquent figures? We believe they’ll add up to the *one* formula for selling “a changing South” which would be of real advantage to you.

WDIA is represented nationally by the John E. Pearson Company.

*John Pepper*  
JOHN PEPPER, President

*Bert Ferguson*  
BERT FERGUSON, General Manager

*Harold Walker*  
HAROLD WALKER, Commercial Manager

a renewal of the five days but there was actually a sixth day added. They had had five five-minute periods a day for five days a week. And they expanded it to six days, including Saturday, adding a total of five five-minute periods.

**Q.** What did the Brown & Williamson people buy?

**A.** (TRENNER) Our Multi-Message Plan five announcements a week.

**Q.** Had they been in the Multi Message Plan before?

**A.** (TRENNER) They'd never been on the network before to my knowledge.

**Q.** Do you have any other deals that are hanging fire?

**A.** (TRENNER) Many. A great many.

**Q.** In other words there's definitely been a stimulus to selling coming out of your new approach?

**A.** (TRENNER) The answer to that is positively yes.

**Q.** Well now can you give some examples of typical cost-per-1,000 guarantees?

**A.** (TRENNER) No, we do not do that. That is a confidential thing between us and the client. The only thing we can say unequivocally is that guys that buy the same thing get the same guarantee. Anybody else that bought five days a week on the Multi-Message plan at night would get the same guarantee as Brown & Williamson, but you can't give people the same guarantee who make different types of purchases.

**Q.** Why do you make it a policy not to reveal the specific figures?

**A.** (TRENNER) Why do we make it a policy? Because we think it's the business of us and the client and nobody else.

**Q.** Well, in a sense your guarantee is like a rate and yet a rate is an openly announced thing. Is there a specific reason or special reason in this case for not publishing the cost-per-1,000?

**A.** (TRENNER) Well because it might be misleading to people. It might mislead the guy who came in and wanted to buy two spot announcements to think that he's entitled to the same guarantee as Kraft is with its 30 five minute shows.

**Q.** Well, suppose you were to make an announcement of cost-per-1,000 in which you specified figures for different types of buys?

**A.** (PUFF) We couldn't do that. There are so many factors that are involved. Actually, 30 periods comparable to Kraft could turn out to be at different times of the day, perhaps more of them at night, more of them on weekends. All of which would have a large bearing on the actual cost-per-1,000 and resultantly the guarantee that we would place on it.

Not only that but you then get into the area of specialized buying where people want to reach just men or just children or just women or just hunters and fishermen or just bowlers. When you get into the area of what might be similar to specialized magazines your cost-per-1,000 goes up.

**Q.** Tell me, is there also a competitive reason for keeping this on a confidential basis? Do you feel that perhaps to publish these figures would lead to some form of network competition in which other networks try to match them or some factor of that kind?

**A.** (TRENNER) I would say that as a broad answer to this whole question

## FIRST IN TV AUDIENCE



### IN METROPOLITAN SHREVEPORT \*

**KSLA is first in TV**  
in this prosperous market where  
311,235 families with 170,000 TV sets  
have over \$1,275,069,000 to spend!

**PAUL H. RAYMER CO., INC.**  
**NATIONAL REPRESENTATIVES**

★ **19** OF THE TOP 20 SHOWS

★ 68% of the nighttime audience

★ 61% of the daytime audience

★ Leads in 150 out of 168 nighttime quarter-hours.

- Full 316,000 Watts Power
- CBS Basic Network
- 27 Months on Air

\*Based on ARB Survey of television viewing—week of October 9-15.

**KSLA** **CHANNEL 12**  
**FIRST IN SHREVEPORT, LOUISIANA**







***You Might Cycle Coast to Coast in 14 1/2 Days\* - -***

**BUT . . . YOU NEED WKZO-TV**

**AMERICAN RESEARCH BUREAU  
February, 1955 Report  
GRAND RAPIDS—KALAMAZOO**

**TO PEDDLE GOODS  
IN WESTERN MICHIGAN!**

	Number of Quarter Hours With Higher Rating	
MONDAY THRU FRIDAY	<b>WKZO-TV</b>	Station B
	7 a.m.—5 p.m.	144 56
	5 p.m.—11 p.m.	83 37
SATURDAY & SUNDAY		
10 a.m.—11 p.m.	80	24

**NOTE:** Survey based on sampling in the following proportions—Grand Rapids (45%), Kalamazoo (19%), Battle Creek (19%), Muskegon (17%).

The American Research Bureau Report, left, proves that WKZO-TV is the overwhelming favorite—*morning, afternoon and night*—not only in Kalamazoo and Grand Rapids, but in Muskegon and Battle Creek, as well!

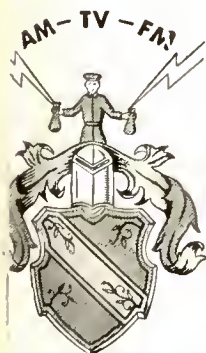
WKZO-TV is the Official Basic CBS Television Outlet for Kalamazoo-Grand Rapids. Telecasting with 100,000 watts from a 1000' tower, WKZO-TV delivers its excellent picture to over 590,000 television homes in 29 Western Michigan and Northern Indiana counties—one of America's top-20 TV markets!

**100,000 WATTS • CHANNEL 3 • 1000' TOWER**

# WKZO-TV

**Kalamazoo - Grand Rapids and Greater Western Michigan**

**Avery-Knodel, Inc., Exclusive National Representatives**



*The Fetzner Stations*

WKZO-TV — GRAND RAPIDS-KALAMAZOO  
WKZO RADIO — KALAMAZOO-BATTLE CREEK  
WJEF RADIO — GRAND RAPIDS  
WJEF-FM — GRAND RAPIDS-KALAMAZOO  
KOLN-TV — LINCOLN, NEBRASKA

Associated with  
WMBD RADIO — PEORIA, ILLINOIS

*\*Donald Mainland did it (Santa Monica to New York) in May, 1953.*



that we feel that the business of the guarantee is ours and the client's and whatever connotation you want to take out of that is up to you.

**Q.** *Is there any possibility of argument with the client growing out of this situation. Do you anticipate any difficulty or confusion?*

**A.** (TRENNER) We do not. We make the whole plan and the whole deal very specific and we write it out in very careful terms and there's no more possibility for argument here than

there is on the average deal. And there have been a few arguments between networks and clients in the past before there was a guarantee so to say that there will be no arguments would be stupid. But as far as this is concerned it would not contribute to the arguments if that's what you mean.

**Q.** *How does the cost that Mutual is delivering compare with the cost-per-1,000 of magazines and newspapers?*

**A.** (PUFF) Considerably lower. They

vary all over the lot but I would say without the actual figures that there are cases in general magazines now I'm speaking of where our cost is probably not more than 15% of their cost-per-1,000, circulation. In every case it's considerably lower.

There is no cheaper way of reaching people than network radio. That's the answer to that.

**Q.** *When you go out to sell this, what do clients ask about this plan? Are there any particular things that they find hard to grasp?*

**A.** (TRENNER) Our observation has been that the fairly sophisticated buyer doesn't find any problems with the plan as it's presented at all. There are certain things that they do ask and we do satisfy them. For example, in the event that a make-good is necessary, where do I get it? And the answer to that obviously is you get it at a time when we can best reach the audience that you tried to reach with your original purchase. The obvious example being that if somebody's trying to sell nickel candy bars to children and advertises between 5 and 6 in the afternoon he doesn't want a make-good at 11:30 at night when all his customers are in bed.

Other than that the plan seems to be fairly simple in the minds of most of the people we've talked to.

**Q.** *Who has this been pitched to?*

**A.** (TRENNER) It's been pitched at every level. This has been pitched at executives of advertisers themselves, at group heads, at account executives, at meetings in agencies with groups of executives.

**Q.** *Turning to a more general question now, what do you think about the possibility of a guaranteed technique being used by the other radio networks?*

**A.** (TRENNER) We would be very happy if everybody did it. I think it would put a stability under our medium and under our industry so that when meetings went on in agencies and clients where media were being considered, network radio would get more consideration than it has been getting in the past year or so.

**Q.** *Some network purchases are made very quickly, particularly when there's some extra budget money or there's some reason for going into a special campaign quickly. How long does it*



**From the Top  
of Chicago!**

**MAXIMUM  
POWER  
from the  
HIGHEST  
TOWER**

WGN-TV now offers the finest service to advertisers of any Chicago station.

WGN-TV's antenna towers 914 feet above ground—169 feet higher than any other Chicago station.

This means better reception, greater coverage for your advertising than ever before.

**WGN-TV — YOUR BEST  
BUY IN CHICAGO**

**WGN-TV  
Chicago 9**

441 N. Michigan Avenue  
Chicago 11, Illinois



take to get a figure on what the guarantee will be?

A. (TRENNER) Dick has this thing set up now so that two or three days we can let anybody know even on a complicated buy.

Q. Can a single client conceivably get more than one cost-per-1,000 guarantee. In other words, if a man is buying both daytime and nighttime, is it possible that you'd give him a cost-per-1,000 guarantee for his daytime purchase and a separate one for his nighttime purchase?

A. (PUFF) I think there is a possibility he'd get two guarantees. Let's take the case, for example, of a cigarette. This client may say, "I want one general advertisement to reach everybody, to sell cartons in the supermarkets, and then I want another one that's tied to sports in some way."

Well, when you start narrowing down the audience by being very specific, then it would not be sensible to say to him, well your guarantee will average with the other. You would then say to him, well your sports one will cost you about this and your general one will cost you about this.

Furthermore it's very conceivable in a case such as you are speaking about that they will not be running for the same length of time. One might be a 52-week contract and the other one a 26-week contract and in that case you would necessarily want to have them separated.

Q. Does a client get a lower cost-per-1,000 guarantee if he runs for a longer term?

A. (TRENNER) Well, as far as that's concerned it all stems from our rate card. If the type of purchase makes his rate lower, and he gets the same kind of audiences, he is obviously going to have a lower cost-per-1,000. We haven't abandoned our rate card. This is all based on our rate card and is a justification of that rate card. If you run for 52 weeks you get more discount than for 13 weeks. If you got the same kind of audience for the entire year you'd wind up with a lower cost-per-1,000.

Q. Tied in with the guaranteed circulation plan do you have any plans for special audience promotion, for addition of new programs or for other steps that would tend to raise the rating level or improve your position in general?

A. (TRENNER) We have rather definite plans. Mr. Monroe our program director isn't at this meeting but we have plans to improve our network and we're doing it all the time; the planning is pretty near off the drawing board now. But as a practical matter, whether we have the guarantee or not, it still applies that we have to do as we can all the time.

Q. Well would you say that there is a big shakeup or a big rejigging operation in programing coming?

A. (TRENNER) I wouldn't say a big shakeup or a rejigging, I'd just say it was a general bolstering.

Q. Let's take a look ahead. There's been discussion about the possibility of network radio some day becoming a program service, a la A.P. where the network merely supplies the programing and the stations sell it themselves. What do you think?

A. (JACK POOR) I've heard it talked a lot about. It's a possibility. We don't anticipate it happening on our

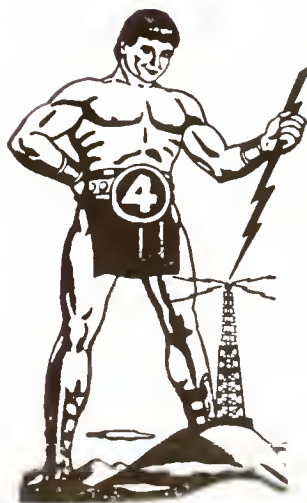
## again WFBC-TV Swamps Competition in Carolina 5-County\* Pulse Survey

### AREA PULSE SURVEY OF TELEVISION AUDIENCE (5 Counties) SHARE OF TELEVISION AUDIENCE DECEMBER 4-10, 1955

Time	TV Sets In Use	WFBC-TV	Station B	Station C	Station D	Other Stations
SUNDAY						
12 Noon-6:00 P.M.	35.7%	48%	24%	15%	8%	4%
6:00 P.M.-Midnight	51.3%	55%	23%	16%	2%	4%
MON. THRU FRI.						
7:00 A.M.-12:00 Noon	13.2%	64%	36%	0%	0%	0%
12:00 Noon-6:00 P.M.	25.5%	61%	21%	15%	3%	0%
6:00 P.M.-Midnight	46.0%	56%	18%	17%	3%	6%
SATURDAY						
10:00-12:00 Noon	32.5%	70%	30%	0%	0%	0%
12:00 Noon-6:00 P.M.	27.3%	51%	31%	12%	2%	4%
6:00 P.M.-Midnight	54.6%	58%	16%	15%	6%	5%

\*The five counties are Greenville, Anderson, Greenwood, and Spartanburg, S. C., and Buncombe (Asheville), N. C. . . . counties with Population of 600,700; Incomes of \$783,086,000; and Retail Sales of \$519,931,000.

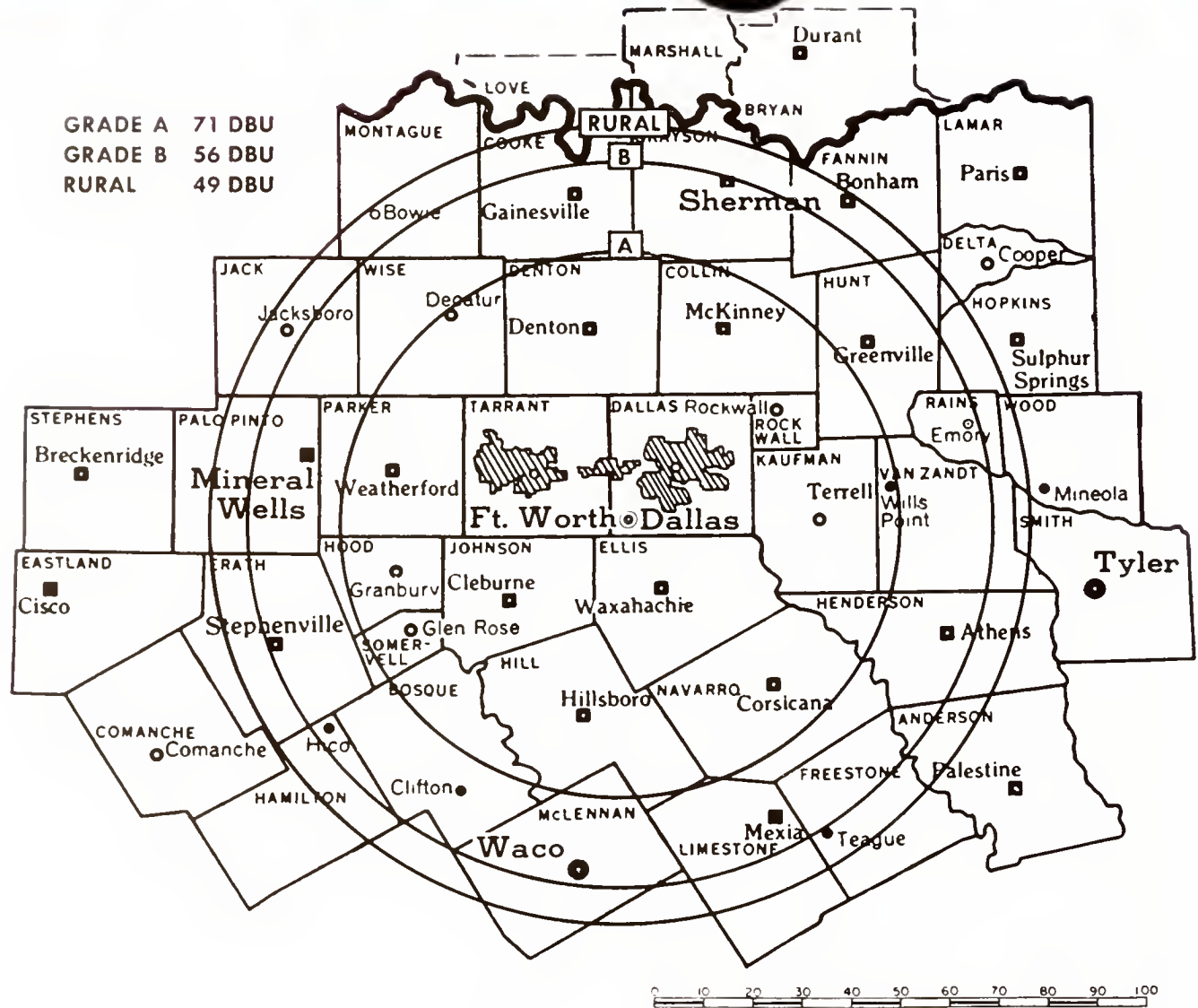
For further information about this PULSE SURVEY and about the total WFBC-TV Market, contact the Station or WEED, our National Representative.



"The Giant of  
Southern Skies"

NBC NETWORK  
**WFBC-TV**  
Channel 4 Greenville, S. C.  
Represented Nationally by  
WEED TELEVISION CORP.

# 12<sup>th</sup> Largest



## CHANNEL 8

Your NBC-ABC Station

# WFAA-TV



# Market!

Retail sales in two adjacent counties make Dallas-Fort Worth the nation's 12th ranking metropolitan area. The 40 additional counties in the North Texas market represent the metropolis' rich surrounding trade territory.

## Check These Fabulous Facts:

Population (39 Texas and 3  
Oklahoma Counties) . . . 2,272,600

Urban . . . . . 1,603,900

Rural . . . . . 668,700

Effective Buying Income \$3,477,072,000

Retail Sales . . . . . \$2,582,192,000

(Source: Sales Management Survey of Buying Power, May  
10, 1955)

SET COUNT . . . . . 564,080

From atop Texas' tallest structure (1,521' above ground — 1,685' above average terrain) WFAA-TV's 316,000 watt signal has put added masses with added millions to spend within easy reach of all advertisers! *Television Magazine* has pinpointed 42 counties under the influence of the Dallas-Fort Worth television market.

A Television Service of  
The Dallas Morning News  
Ralph Nimmons, Station Manager  
Edward Petry & Co., National Representatives

# DALLAS

network for quite a while, if ever. I understand that some of the networks are considering that possibility.

**Q.** *Have you ever actually considered it as a possibility, taken it up and studied it?*

**A.** (POOR) We studied it extensively, yes. Not only recently either.

**Q.** *Over a period of several years. Well what are the drawbacks as far as you're concerned?*

**A.** (POOR) Well, we think that we can do a better job with the network as

it's now constituted than we could just supplying program service. We do, you know, supply a program service in effect on our co-op shows, some of which have been very successful. But we still think that network is a national advertising medium too.

**Q.** *Tell me this, does Mutual show a profit?*

**A.** (POOR) Yes

**Q.** *And would you say as long as this network continues to show a profit*

*that you would not contemplate going into that program service?*

**A.** (POOR) I don't know whether the profit is the final determination as to whether we go into the program service or not. We figure we can supply a better service to our affiliates constituted as we are, and also for the stations we own, than we could be just supplying programs. We know we can. But a lot of the zing goes out of it if you just supply programs. If it's a commercial advertising operation, why I think you've got a lot more incentive to do a better job.

**Q.** *You had a run-of-network announcements set-up that was announced, oh, perhaps a year ago. Is that continuing in effect today?*

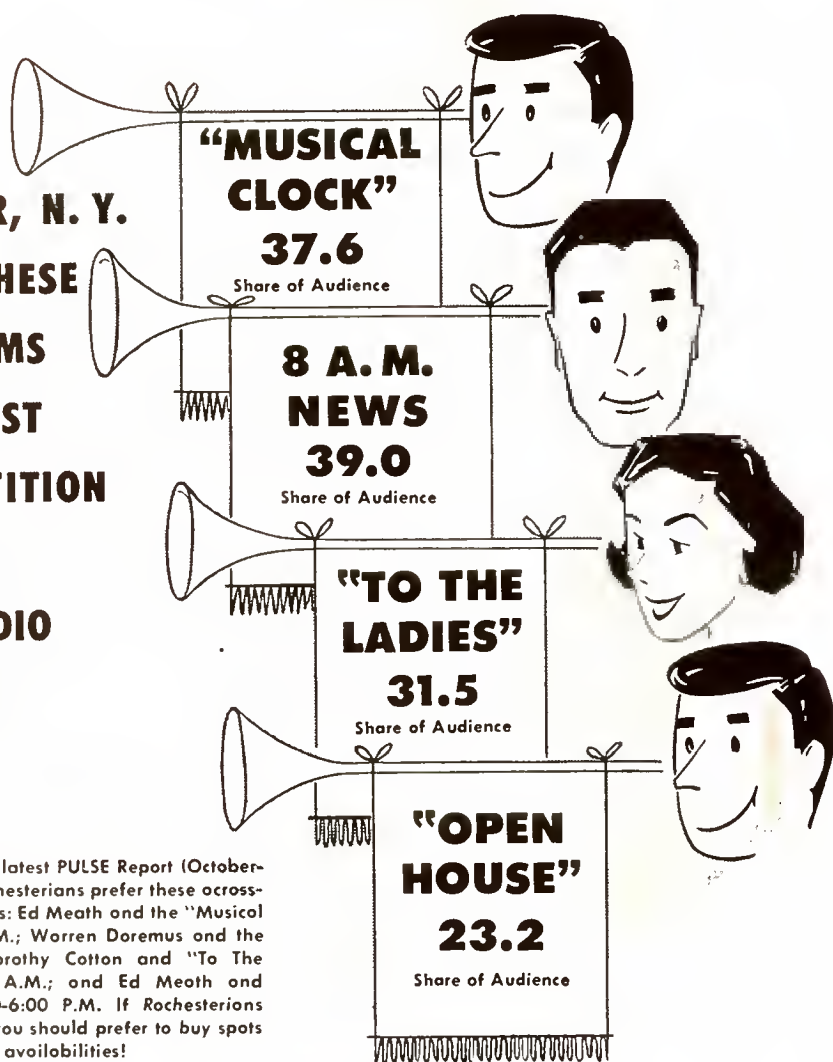
**A.** (TRENNER) It's still in effect but very frankly there are not too many people that are buying it and we're not pushing it too hard. It was instituted as an experiment and a competitive move because we were more or less forced into it; if it was available elsewhere we had to have such a service. But we still believe that you lose a lot of the benefit of network radio with that type of purchase.

**Q.** *What do you think of the non-fixed position type of programming that is coming into use at some of the other networks where programming is not in the conventional quarter hour or half-hour lengths but in short segments. Do you people at Mutual contemplate going into similar short segment programming or do you think network radio ought to stay pretty much as it has been?*

**A.** (POOR) We do have short segments, of course, in the five-minute newscasts, which is the best type of program to have in short segments. We don't believe that people just turn on the radio and don't know what they're getting. We think, and I think the results show, that people would rather turn on the radio to listen to a specific thing than to just turn it on and not know what they're going to be listening to . . . whether you turn it on to listen to music or drama or news. ★ ★ ★

## SOME "FAN FARE"!

**IN  
ROCHESTER, N. Y.  
EACH OF THESE  
4 PROGRAMS  
RANKS FIRST  
IN COMPETITION  
WITH FIVE  
OTHER RADIO  
STATIONS!**



Yes, according to the latest PULSE Report (October-November, 1955) Rochesterians prefer these across-the-board radio shows: Ed Meath and the "Musical Clock", 6:15-9:30 A.M.; Warren Doremus and the "8 A.M. News"; Dorothy Cotton and "To The Ladies", 9:30-10:00 A.M.; and Ed Meath and "Open House", 5:00-6:00 P.M. If Rochesterians prefer to watch 'em, you should prefer to buy spots in 'em! Contact us for availabilities!

BUY WHERE THEY'RE LISTENING: —

**WHEC** of Rochester  
NEW YORK  
5,000 WATTS

Representatives: EVERETT-MCKINNEY, Inc. New York, Chicago, LEE F. O'CONNELL CO., Los Angeles, San Francisco



## PHONE DIRECTORY

(Continued from page 41)

day, for example, the pitch will be about directory listings of products or services needed around the house; later in the day, suggestions of where to head for entertainment; in the evening, places to go for a light snack. In the summer: where to get beach umbrellas or portable radios; after a storm: whom to call to fix the roof.

A survey taken among salesmen of Reuben H. Donnelley, sales agent for the directories, showed that 80% ranked tv as the most effective medium for Yellow Pages. Not only does tv achieve a broad exposure among users of the books, says Leonard, but it also reaches advertisers among this audience and tells them that the phone company is promoting the medium.

Proof of the size of its audience is the terrific mail response the company gets, though sometimes the company doesn't quite know what to do with some of the letters it receives. Someone in Berkeley, Cal., once wrote requesting the listings of "Big shots who live on Wall Street." This person was trying to sell land out there at \$15 an acre.

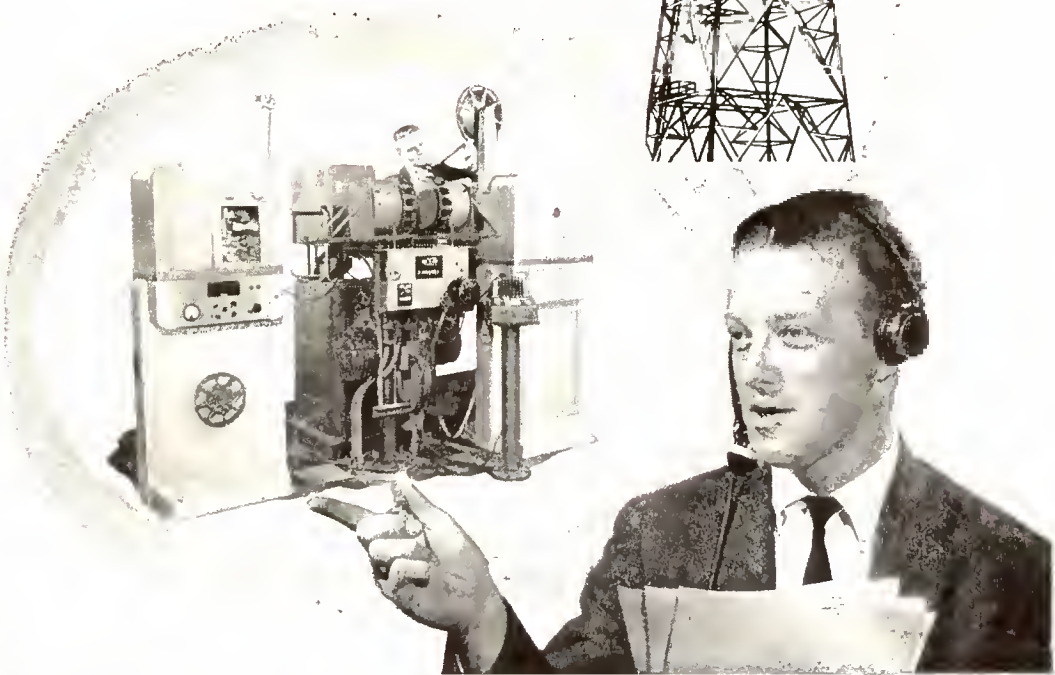
The company misses few opportunities to promote the directories. Reminder inserts are enclosed periodically with monthly phone bills; exhibit booths are taken at do-it-yourself and sportsmen's trade shows; and, not forgetting the audience consisting of its own 80,000 employees, the company reminds them via bulletin board memos, table tent cards in company cafeterias, matchbooks, pencils.

Result of this unceasing advertising and promotion drive is the largest Manhattan classified ever, with 89,817 advertisers. With some 2,000 pages, it's beginning to get unwieldy and may be difficult to bind if business continues to thrive.

Such problems, the company feels, should happen to all the classified directories it publishes. At the moment it puts out five big enough to require separate binding: Queens, Brooklyn, Bronx, and Nassau in addition to the Manhattan book. All the rest, including Staten Island, Westchester, Suffolk, Rockland and upstate areas, are still small enough to bind with the alphabetical directories.

Accuracy is vital, of course, since the Yellow Pages are published only

## from "ROLL FILM" to "SWITCH TO NETWORK"



## WBEN-TV FILLS SECONDS with YEARS and YEARS of EXPERIENCE

Into each precious second of your WBEN-TV spots goes the accumulation of years of technical television skill.

Projectionists, control engineers, cameramen and directors represent the ultimate in combined experience in handling your television commercials.

And to this background of mature skills and television know-how WBEN-TV adds its station philosophy of an uncompromising and scrupulous regard for **QUALITY** inherited from a quarter century of successful radio service and continued in 1948 when WBEN-TV pioneered television in Western New York.

To get the best from your commercials use the station that gives you the best in quality production . . . best in coverage. Use WBEN-TV!

**YOUR TV DOLLARS COUNT FOR MORE ON CHANNEL 4 . . . BUFFALO**

**WBEN TV**  
**CBS NETWORK BUFFALO, N. Y.**

*WBEN-TV Representative*

Harrington, Righter and Parsons, Inc., New York, Chicago, San Francisco



## "Here's Something to Remember About Sacramento!"

*The Senator*



When you buy time on

### KCRA-TV

in Sacramento, California, you get

## UNDUPLICATED NBC NETWORK COVERAGE IN 10 COUNTIES AND 176,260 TV HOMES

in the Sacramento television market.

This means no other NBC network programming reaches the tremendous buying power of these 10 California counties except KCRA-TV, Channel 3!

**Call Petry and buy KCRA-TV!**

### KCRA-TV Channel 3

SACRAMENTO, CALIFORNIA  
100,000 Watts Maximum Power

BASIC  AFFILIATE

represented by Edward Petry & Co.

once a year. In this respect, says Leonard, they're purer than Ivory soap, are right 99.933% of the time. (The alphabeticals do even better: 99.976%.)

"Most advertisers," Leonard explains, "are small businessmen with few facilities for publicity. The Donnelly salesmen write the copy, lay out the ads and do everything else. For many businessmen this is their only advertising and they get most of their business from it. So great care must be taken not to get the address wrong or leave out an ad entirely."

Recently a consent decree involving over-all activities of the entire AT&T itself stipulated that the company was to be allowed to continue in the phone-book ad business as one of the exceptions in an order curtailing its scope of operations. In other respects the

★ ★ ★ ★ ★ ★ ★ ★

"Top management . . . must devote more of its resources toward . . . a close study of all those things that make up the marketing picture—the distributors' operations, pricing of merchandise, the public's wants, the overall advertising program . . ."

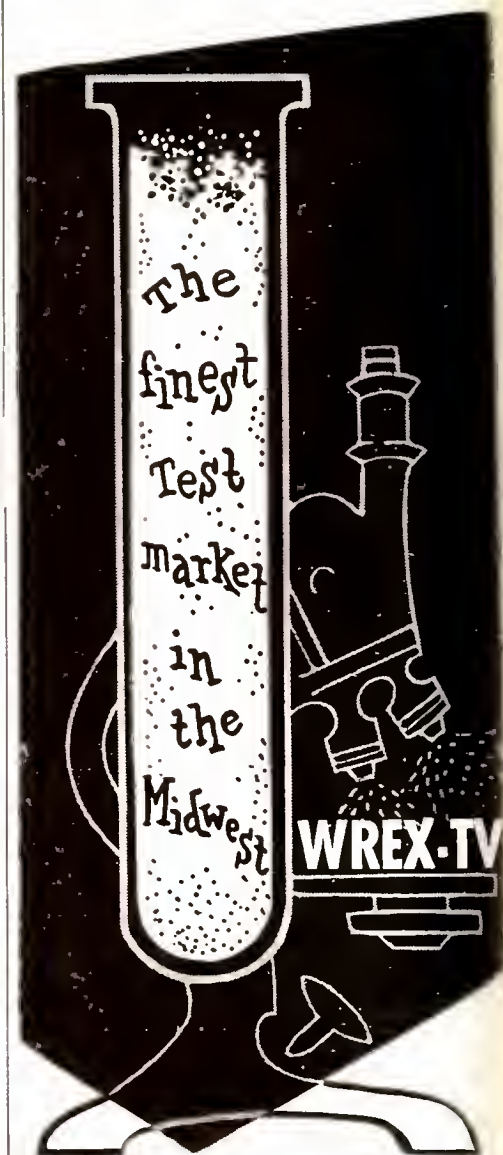
PAUL S. WILLIS  
President, Grocery Manufacturers of America

★ ★ ★ ★ ★ ★ ★ ★

decree required AT&T to issue licenses under its patents at reasonable fees to all applicants and forbade Western Electric and AT&T from engaging in any business other than furnishing communications services subject to government regulation. Western Electric is AT&T's manufacturing unit.

Besides sparing the multi-million-dollar business of the New York phone company, the decree was met with a sigh of relief by the other 22 associated companies in the AT&T family which run individual directory ad businesses. Each is autonomous with its own advertising manager. And, like the New York unit, several use tv animations in their promotion. These are resold to them by AT&T, which buys them from Cunningham & Walsh in New York. Right now they're 20-second bits, but C&W Account Supervisor Jerry Cowan says there's a good chance the agency will have to begin turning out minutes for those companies that feel, like New York Telephone, they need the longer period to tell their story.

In this activity C&W serves purely as a producer, gets a flat fee for the commercials ("which barely covers our



**WREX-TV** reaches the finest test market in the midwest—a perfect cross section of industrial and agricultural market potential!

1,000,000 pairs of eyes in a Billion Dollar Area! Top CBS and ABC New York shows capture the attention of this vast market and DELIVER your sales message.

For positive coverage in this area, contact H-R for availabilities!

### WREX-TV channel 13 ROCKFORD, ILLINOIS CBS-ABC AFFILIATIONS

represented by  
**H-R TELEVISION INC.**



production costs," Cowan says), does not place the business and, consequently, does not share in commissions.

C&W got into the act, according to Cowan, when one of these companies asked AT&T to help it get some tv spots made. The parent company called in some of the other subsidiaries, asked them if they'd like to use tv too. They said they would. Several, in fact, had tried to have their respective ad agencies produce them but none did so satisfactorily. Thereupon AT&T turned to C&W, which has been furnishing them since. (The agency also handles some magazine and newspaper ads for the company.)

BBDO, meanwhile, had been creating live one-minute spots for Pacific Telephone Co. (including Washington, Oregon, California, Nevada.)

**Other campaigns:** Besides its directory ad drive the New York Telephone Co. also has ad campaigns going for (1) long distance calls and (2) color and extension sales. Together they'll account for over \$500,000 in 1956, SPONSOR estimates, with air media getting 60-70% of the expenditure.

The long distance drive will get the lion's share all along the line, probably including around \$350,000 for tv and radio, of which \$300,000 will go for tv. In this push the company concentrates on announcements after 6 p.m. daily and all day Sunday, when lower phone rates go into effect, emphasizing the economy of these hours to impel customers to make their calls "now."

Downstate tv and radio average about 35 announcements every week. Tv is spread over several stations right along. The radio pitches are rotated among four stations, one station getting the whole boodle each week to capture as much as possible of its loyal audience.

Upstate, where tv formerly consisted of only one announcement or so a week, the company employs different tactics: it bunches its attack into four-week thrusts four times a year in which it uses five announcements each week during March, April, October and November, a total of 80 a year. Upstate radio is a different story. There it's on year-round with five spots a week on every one of the some 10 stations.

Results? So far sales are up 10% for the whole state since the campaign began in July 1954.

The color and extension campaign is estimated at about \$100,000 for air media, with some \$80,000 of that for tv. The schedule calls for 10 tv announcements (20s and IDs) a week in both upstate and downstate areas. Radio commercials are a minute long, 15 a week in the downstate area, again lumped together and rotating on each of four stations; and, as in the long distance campaign, five a week in some 90 stations in the rest of the state.

Results? Before the campaign started in the spring of 1955, delivery of extensions, in black or color, was immediate. Production has tripled, but there is now a wait of several weeks on some colors.

Besides these three merchandising campaigns the New York company, like the entire Bell System, conducts a continuous institutional effort year-in, year-out, to stress courtesy and efficiency of employees, suggest the telephone company as a place to work, urge cooperation between party line users, explain new developments such as changes in the dial system, etc. This non-selling effort alone probably costs an additional several hundred thousand dollars SPONSOR figures.

At one time the New York company was looking for a program as a vehicle for its various messages. Like most utilities, it wanted one with dignity, prestige. No sports, variety, or quiz shows. News and dramatic shows, it felt, were too risky, too prone to controversy. As a publicly regulated company, it wanted to avoid any trace of suspicion of bias in its handling of current affairs. All of which left only a program of good music. But this was too expensive. Anyway, AT&T already has the *Telephone Hour* and has just bought a half-hour series of documentaries to start soon, and to which all associated companies must contribute. It can't afford both, so will stick with announcements on spot tv and radio for the present. (AT&T's new series, incidentally, will be produced by John "Passing Parade" Nesbitt.)

Net income of the New York company last year was nearly \$70 million good for \$7.73 a share, compared with over \$62 million and \$7.55 a share in 1954. Nevertheless the company calls it a poor earning, hopes to improve its position in 1956 and make its regular dividend of \$8.00 a share. ★ ★ ★

# DOUBLE EXPOSURE!

Millions watch RED FOLEY and TENNESSEE ERNIE FORD on television each week!

You can  
**CASH IN**  
on their  
**TREMENDOUS POPULARITY**  
in your own market with  
**TWO GREAT RADIO PROGRAMS**

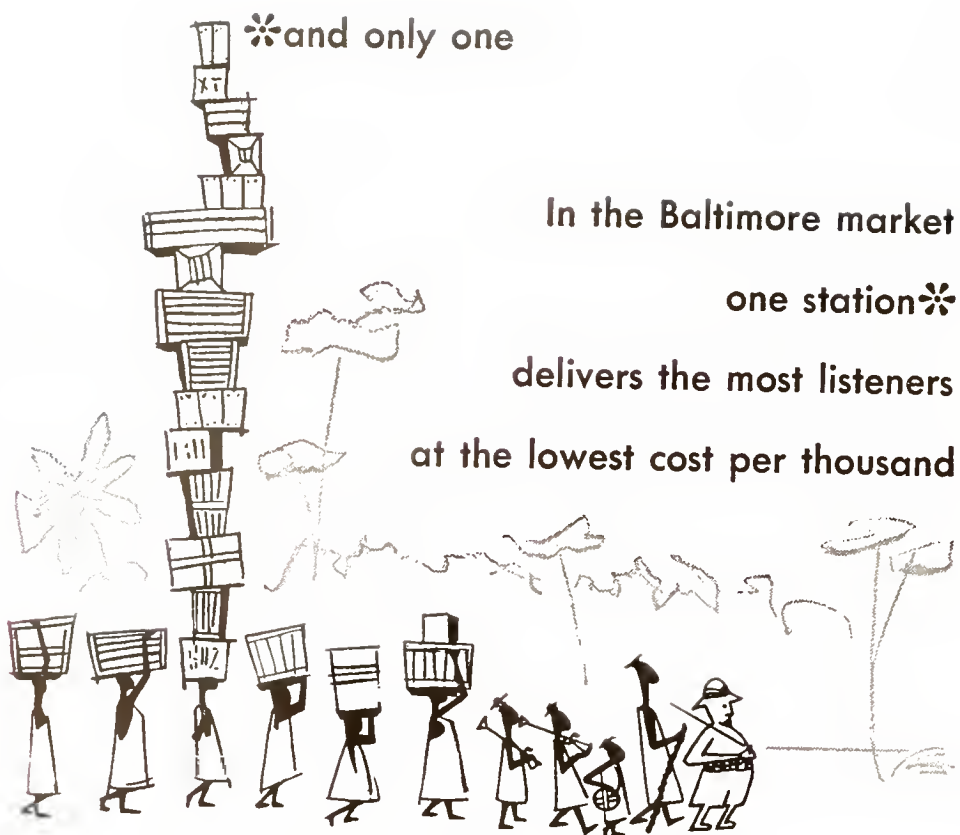


For **FREE** Audition Disc,  
Complete Information and  
**SURPRISINGLY LOW COSTS**  
**PHONE • WIRE • WRITE**

## RADIOZARK

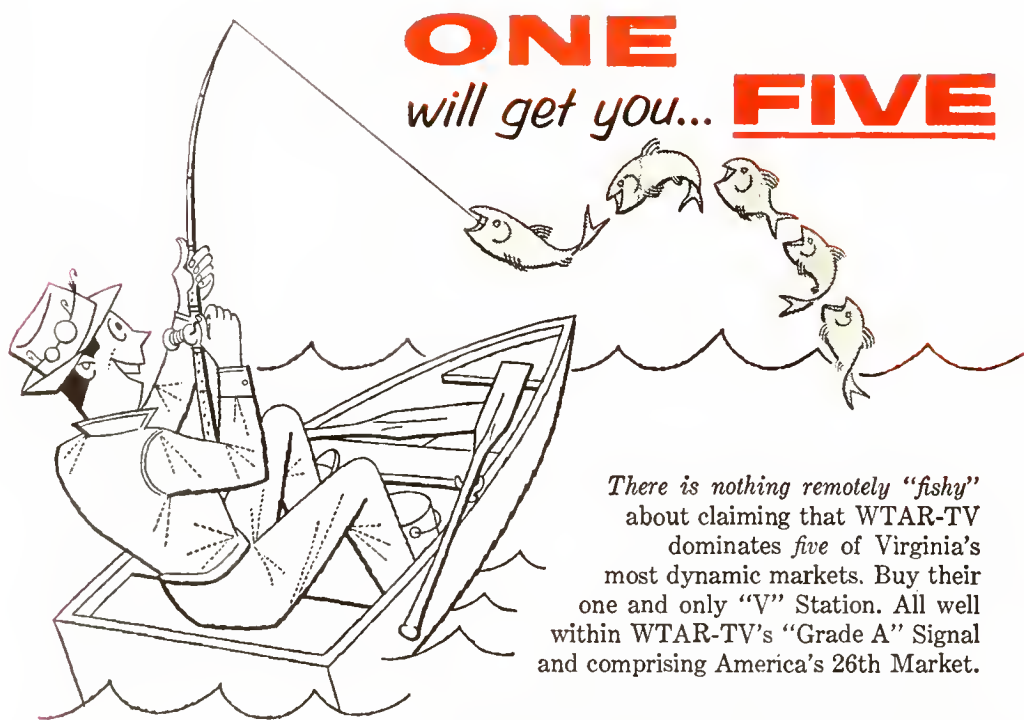
ENTERPRISES, INC.

SPRINGFIELD, MISSOURI  
PHONE 2-4422



**WFBR**

**BALTIMORE'S BEST BUY**  
REPRESENTED BY JOHN BLAIR AND COMPANY



Here's how TELEPULSE for Nov. 1955 rates WTAR-TV's share of audience in Norfolk, Portsmouth, Hampton, Warwick and Newport News.

MORNING	AFTERNOON	NIGHT
WTAR-TV...81%	WTAR-TV...84%	WTAR-TV...77%
All others...19%	All others...16%	All others...23%

**WTAR-TV** CHANNEL **3**  
NORFOLK, VA.



Represented by Edward Petry & Co., Inc.

## COMMERCIAL COSTS

(Continued from page 30)

sounded pleased at the results of SPONSOR's analysis of commercial spending:

"This only proves what I've been preaching all along: Clients who are reluctant to spend freely on commercials are figuring all wrong. The idea of putting out \$10, \$15 or even \$20,000 for one minute of film seems to give them sleepless nights. On the other hand at the cost of a program today, a \$20,000 commercial repeated 10 or 20 times can be regarded as dirt-cheap."

An interesting point of view favoring higher commercial spending comes from a former print media art director now in charge of tv commercials at one of the important agencies:

"If advertisers would only remember what their tv dollars buy in comparison to print for instance. Take a center-spread in *Life* for \$70,000. How many people will look at it for one full minute? The same money spent wisely on tv can buy 30,000,000 viewers glued to their sets, listening to every word you have to say. Tv commercial costs may be high, but they would be cheap at twice the price."

A number of agency people felt it was particularly important to have extra commercial money around for experimentation. Said the radio-tv director at one agency heavy in the soap and detergent field:

"Not only do we want our clients to spend more money for commercials, we're trying to persuade them to allocate a rotating fund. Such a fund will enable us to *continuously* work on new ideas, to try out new processes and techniques. This would give us a chance to have a backlog of tried ideas, ready for use when needed. Working like that, without the greedy eyes of a deadline looking over our shoulder, we could do a much better job."

In many cases, of course, heavy spending is dictated by the kind of product involved. There is no better example than the auto firms, who dole out money for commercials from a seemingly never-empty till. This is true whether the commercials are live or film. An adman working on an account spending heavily on live commercials said:

"We're supposed to sell cars. Nearly everybody will agree that cars today are mechanically excellent. So what we have to sell is beauty, line, style,





**ESPECIALLY**  
when they're  
listening to your  
commercials

and in the  
Portland, Oregon Market  
**KOIN-Radio**  
delivers

**1/3 MORE**  
audience  
than any other station

- ★ All 10 top daytime shows
- ★ All 10 top evening shows

\*Nov.-Dec. 1955 Pulse Inc., Portland Metropolitan Area

**LEADERSHIP—Morning, Afternoon, Night**

**TOP RATINGS - TOP VALUE**



**KOIN  
Radio**

Portland, Oregon

Represented Nationally by  
CBS Radio Spot Sales

gaiety. It's a happy mood we want the public to associate with our cars. So we get the best dancers, singers, choreographers, build beautiful sets and the car's gleaming beauty is part of this happy scene and becomes associated with it in the viewer's mind. It's an expensive way of doing it, but for us it works."

Another auto adman, whose commercials were on film, backed up the need for expensive auto commercials, but for another reason. He explained:

"A car is not just something to look at, like a picture on the wall. It's a necessary tool in the lives of most families and what they are interested in is usefulness, economy, dependability. Sure, style is important, but style alone does not sell the mass automobile. So we go into the field and show our product at work. In the small towns, cities, on farms, on rough country roads and super highways. This means location crews, tens of thou-

★ ★ ★ ★ ★ ★ ★ ★

"Under present marketing conditions, the maker must fight a two-fold campaign: he must battle for space for his product at the store level and he must fight for his share of the consumer's mind."

**W. HOWARD CHASE**  
V.p. and General Executive  
McCann-Erickson, Inc.

★ ★ ★ ★ ★ ★ ★ ★

sands of feet of film, travel-expenses and long-range planning, all of which is expensive. But thank heaven our client agrees with us that money spent on commercials is money earned."

In discussions about spending higher sums for commercials the question that often comes up is: More money for what? SPONSOR asked a number of tv-radio executives this question. The tv-radio chief of one agency answered:

"Hire better talent. Creative talent, that is. Copywriters who have an entertainment or film background and who can be counted on to come up with new and exciting ideas. Guys who haven't become jaded by years of writing advertising copy for print or radio before graduating to tv. There isn't enough originality in this business, but originality doesn't come cheap.

"Creative talent? There's plenty of it around, and there's certainly enough money in this business to pay for it. The problem actually lies with the sponsor in many cases. Sponsors are



**ESPECIALLY**  
when they're  
watching your  
commercials

and in the  
Portland, Oregon Market  
**KOIN-TV**  
delivers

**2 1/2**  
times the audience of the  
other 2 stations combined

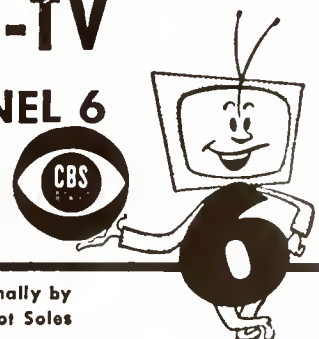
- ★ All top 15 weekly shows
- ★ 9 of the top 10 multi-weekly shows

\*Nov. 1955 ARB, 19-County Portland Market

**Top Ratings • Top Coverage • Top Value  
Highest Tower • Maximum Power**

**KOIN-TV**  
**CHANNEL 6**

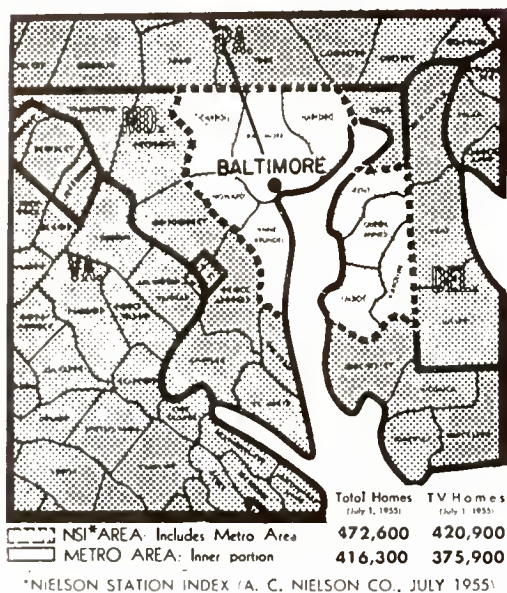
Portland,  
Oregon



Represented Nationally by  
CBS Television Spot Sales



# 24 OF THE TOP 30 PROGRAMS REACHING 300,000 OR MORE DIFFERENT HOMES ARE ON WMAR-TV



Four week cumulative audience figures based on the number of *different homes* viewing one or more quarter-hour telecasts during an interval of eight weeks show that WMAR-TV leads the field. The total number of *different homes* includes cumulative audience beyond, as well as within, the NSI area. (See map.)



**SUNPAPERS TELEVISION, BALTIMORE, MD.**  
TELEVISION AFFILIATE OF THE  
COLUMBIA BROADCASTING SYSTEM  
Represented by **THE KATZ AGENCY, Inc.**  
New York, Detroit, Kansas City, San Francisco,  
Chicago, Atlanta, Dallas, Los Angeles

not and should not be endowed with the ability to either create or visualize commercial ideas. But they feel that paying the bills gives them the right to voice opinions on the subject with finality. More good ideas have gone into the wastebasket at client meetings than have ever been translated into actual film or live commercials."

Another adman agreed with the above premise that the best people are not producing commercials today. But he didn't blame the sponsor for this situation. His finger pointed at his own colleagues. Here's how he put it:

"Sponsors are paying too much for commercials as it is. In actual fact advertisers have been and still are charged with and are paying for the apprenticeship of most agency-men and commercial producers. For some reason or other this business seems to be infested with people who don't know their business. Granted film is hard to know, but instead of going out and hiring producers with years of Hollywood experience, some of the biggest agencies are ordering important commercial campaigns from guys who are actually salesmen, former still photographers or what-have-you.

"What do they really know about film? The fact is, we agency-men feel uncomfortable in the presence of really experienced film producers, because they can sense how much we don't know. We are more comfortable with fellow-newcomers to the film field. But lack of experience results in mistakes and mistakes on film are the most expensive mistakes one can make."

**Not money alone:** Just where the idea that advertisers should spend 10% of their tv budget on commercials originated is not clear. One tv-radio agency chief said he thought it came from thinking in terms of print where 10% for production costs is a common figure. For that reason alone, he said, it should be looked on with suspicion. "Tv," he said, "is similar to nothing. Each medium must stand on its own requirements."

Another theory is that 10% represents the amount of commercial time on a show so that when an advertiser has a 30-minute show with three minutes of commercial he should, therefore, spend commercial money equivalent to one-tenth the show cost.

One veteran adman snorted at this

theory. In radio, he said, commercials were likely to be a hundredth of the show cost even though the commercial time was the same proportion of show costs as in tv. "Nobody ever talked about 10% in those days," he said.

Whatever the reason, admen who fight the we-must-spend-more-money on-commercials thinking take the stand that you can't generalize about such a complicated question as this and that furthermore, fancy commercials don't necessarily do a better selling job.

An agency man, peering somewhat tiredly across an intricate story board for a beer commercial, told SPONSOR: "Everybody is looking for general rules. There aren't any. In the past we've spent upwards of \$12,000 for an intricate one-minute commercial, only to find that a simple \$2,000 job was selling the goods. All you can do is research and experiment, and realize that what turns out to be right for us, will be wrong for the next fellow."

SPONSOR was told by the assistant to the president of an agency with large tobacco billings:

"It's not a question of more money.

YOU REACH  
MORE WOMEN  
IN WESTERN  
MONTANA WITH  
**KGVO**  
TV  
THAN ANY OTHER  
SINGLE MEDIUM

**MAGNIFY YOUR SALES**  
IN THIS STABLE \$170,491,000  
MARKET



SPONSOR



The money at hand should be put to more efficient use. Production costs will not improve a poor idea and a good idea can often be put on film for next to nothing. The important thing is simplicity. And simplicity seems to become rarer from day to day. Both agencies and sponsors are at fault here. Trick photography and all kinds of effects are the order of the day. Every product must jump at the viewer. Every copy must zoom from the screen into huge dimensions until the viewer feels like a target in a shooting gallery. All this is costly and it's my opinion that a simple and honest straight-forward pitch does a much better selling job."

A similar comment came from the account supervisor whose accounts included an appliance firm:

"Much of the cost of commercials is caused by an unexplainable (to me) desire of admen to present their sales pitch in the guise of capsule entertain-

★ ★ ★ ★ ★ ★ ★ ★

"... it is necessary to teach the consumer that in order to satisfy his motives, he should purchase the advertiser's brand. It is in this, the teaching process, where advertising media have their prime function."

LESTER R. FRANKEL  
V.p. and Technical Director  
Alfred Politz Research, Inc.

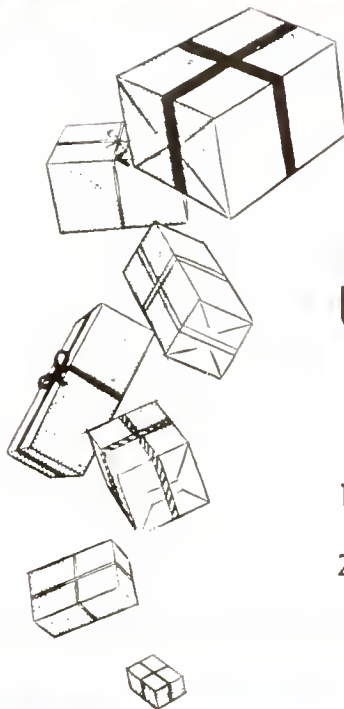
★ ★ ★ ★ ★ ★ ★ ★

ment. A man interested in buying a tv set doesn't want to hear a sexy voice engage in lengthy but somewhat inane banter with a male singer-turned-commercial-announcer while a grey suede glove performs odd contortions on the screen. He wants to see the set, know the price and special features with the least amount of embroidery."

An executive of one of tv's top spenders said the whole question of how much money should be spent on commercials was complicated by such factors as the mood of the show. Here are his words:

"Our company spends way in excess of a million dollars a year on commercials and we are quite willing to spend more. The fact is that the commercial seems to be the greatest mystery in tv today. Time and again we think we have a great idea. We spend large sums to have it translated into film-terms, only to find that it won't sell. Sometimes it's the fault of the commercial. That means we've been wrong in the beginning. At other times a weak commercial suddenly becomes

SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION



## PACKAGE BUYER?

### Use WDBJ's 6-13-21 Plan!

	Class "A"	Class "B"
6 minutes weekly . . .	\$ 63.00	\$ 45.00
13 minutes weekly . . .	117.00	78.00
21 minutes weekly . . .	168.00	115.00

Ask Free & Peters!

# WDBJ

Established 1924 • CBS Since 1929

AM • 5000 WATTS • 960 KC

FM • 41,000 WATTS • 94.9 MC

ROANOKE, VA.

Owned and Operated by the TIMES-WORLD CORPORATION

FREE & PETERS, INC., National Representatives



MORE THAN EVER . . . . .

*Stockton's Most Listened to Station*

## HOOPER RADIO AUDIENCE INDEX

STOCKTON, CALIF. OCTOBER THRU DECEMBER, 1955

	RADIO SETS IN USE	C	N	KSTN	A	M	OTHER AM & FM	SAMPLE SIZE
MONDAY THRU FRIDAY 7:00 A.M.-12:00 NOON	15.7	24.9	6.4	37.6	14.9	9.3	7.0	9,933
	RADIO SETS IN USE	C	N	KSTN	A	M	OTHER AM & FM	SAMPLE SIZE
MONDAY THRU FRIDAY 12:00 NOON-6:00 P.M.	12.3	27.7	8.2	34.1	14.1	8.7	7.2	11,892

# KSTN

Fall 1955 Hooperatings show  
KSTN increases dominance of  
\*Stockton Radio Audience.

\*America's 92nd Market

*Music • News • Personalities*  
Represented by Hollingbery





**You can expect top sales from a top Tidewater, Va. market with WGH Radio.**

**See Your FORJOE Man**

# WGH

"The Station <sup>OF THE</sup> Stars!"

*[Faint, illegible handwritten notes]*

Tulsa is  
now the 43<sup>\*</sup>rd  
television market

\* CBS REPORT TO FCC, DEC 1955  
re (1) Largest Television Markets  
(Larger than Omaha, Denver,  
Oklahoma City, San Diego)

**KOTV**  
Completely  
Dominates the  
43rd television market!

- 24 out of 25 of the most popular once weekly shows.
  - 17 out of 25 of the most popular multi-weekly shows.
  - 82% of the most popular quarter hours from 6:00 to 10:00 p.m.
- Source: NAB, NOV. 1995

SOURCE • APR NOV 1955

Represented by  
**Edward Petry & Co., Inc.**

[illegible][illegible]












**25,500  
SQUARE MILES**

of heavily populated rich farmlands and industrial communities in Illinois and Iowa are covered by

## WHBF AM-TV

**CBS FOR THE**

**QUAD-CITIES**

IOWA

DAVENPORT

ROCK ISLAND

MOLINE

EAST MOLINE

ILLINOIS

**NOW 1/4 MILLION PEOPLE**

**WHBF** AM  
TV  
ROCK ISLAND, ILL.

REPRESENTED BY AVERY-KNODEL

"We experimented with the recent trend of having commercials match the programs: A musical commercial with a musical show, a dramatization with a drama, a demonstration with a documentary. For us it didn't work. It appeared that the commercial was constantly fighting the show and vice versa. On the other hand, the demonstration put into a musical, the musical into a drama or documentary suddenly brought results."

From one Madison Ave. shop came the tale of a commercial that did poorly when costs were increased by going from live to film:

"We had an interesting experience recently where an increase in production costs meant lessened commercial effectiveness. For a long time we have concentrated on very low-cost live commercials, hiring models to demonstrate the product, while an off-scene announcer read the copy. But time and again something would go wrong. Something wouldn't work the way it should. The model would have a hang-over and be kind of shaky. The announcer would fail to watch the action while reading his copy and suddenly he'd be way ahead or way behind the action. To minimize these hazards we went to film only to find that sales fell off. A quick survey showed that viewers, though possibly not aware of the actual switch to film, sensed the lack of immediacy and felt that we were trying to put one over on them. So we went back to live, occasional mishaps notwithstanding."

**Live vs. film:** The old live-vs.-film argument raised its head as admen voiced their opinions about how much should be spent on commercials. The live-is-cheaper group was represented by this comment from a cosmetic firm executive:

"Our account spends several million in tv, but our commercial budget is nil. First of all we don't believe in film. It's expensive, inflexible and lacking the 'personal touch.' For our live commercials we pay actors scale



and block out and rehearse the entire commercial before going near the studio. As a result, the rehearsal time supplied free by the network is more than ample and our overall costs are near to nothing. Still our sales are way up and according to Schwerin our commercials are rated as among the most effective on the air."

But an account man who works with only live commercials said:

"We know it would be a lot cheaper to put our commercials on film. Each week we have tremendous charges for camera rehearsals, new sets, special directors, crews, etc. Our announcer is a personality, whom we have groomed into national prominence and who today gets a bigger salary than the president of the company. But we advertise a large variety of high priced prestige products and for our type of customer this treatment has proved successful."

The assumption that reruns of film commercials will invariably make them a cheap proposition was considered

unwarranted by an agency production executive:

"In trying to figure which is cheaper, don't underestimate the SAG talent repayment requirements for film, especially if the commercial requires several performers (which has not only raised the living standards of the actors, but is also a king-sized headache to agency accounting departments). As an example, a commercial using four on-screen performers and one off-screen announcer in conjunction with an A-time network program will carry a talent bill of \$3,085 for unlimited use during 13 weeks or \$5,465 for unlimited use during 26 weeks. That's quite a chunk of money to shell out on top of the already high production costs."

Another agency man, however, said that clients should never look at live-vs.-film from the point of view of cost:

"Switching from live to film should never be prompted by budget considerations. Both can be cheap or expensive. I know of a sewing machine account (not our client) who made two film commercials at a total cost of around \$6,000 and ran them all year on spot programs with the result that the company's entire production was sold out and they were flooded with back-orders. In a similar way, a live announcer, giving a straight-forward pitch week after week with just enough copy changes to relieve the monotony, might do equally well on a network show, at a very small cost to the client." ★ ★ ★

## ANSON JEWELRY

(Continued from page 43)

Usually Bert Parks does a 10-second live lead-in to the commercial. And for special promotions during gift seasons, for example, delivers the entire pitch. Occasionally, Anson hires a girl to make the pitch and show the jewelry live. In each instance, the firm's aim is to show as much of its diversified line as it can.

"We're selling Anson jewelry, not one style," says Coulthurst. "Howard Doyle, Grey's copywriter on our account, always stresses variety of styles. Our current theme, for example is 'Port-of-Call,' tied in with TWA. One commercial shows a miniature Constellation in stop-motion visiting far-flung points on a world map which influenced our 30 new styles."

In The West

# The Best Negro Market Buy!

94%

NEGRO  
PROGRAMMING  
KSAN  
SAN FRANCISCO

RICHARD BOTT, Station Manager

Represented Nationally by  
Stars National Inc.

IN  
ROCHESTER  
N.Y.

WHERE THERE  
IS A  
**WILL**  
THERE IS  
A WAY!

And the  
way is  
with...

"WILL" MOYLE

Leading deejays today across the country include WILL MOYLE, WVET Rochester... refreshingly different." BILLBOARD said it and we're glad—and your client will be glad, too, with results the Will Moyle way on WVET, the "INDEPENDENT" Network station.



Honored by  
Stan Kenton's  
recording—  
"ACCORDING  
TO MOYLE"

5000 WATTS  
1280 KC

**WVET**  
**ABC**

IN ROCHESTER, N. Y.

Represented Nationally by  
THE BOLLING COMPANY





**You can expect top sales from a top Tidewater, Va. market with WGH Radio.**

# WGH

"The Station <sup>OF</sup> THE Stars!"



\* CBS REPORT TO FCC. DEC 1955  
re "100 Largest Television Markets"  
(Larger than Omaha, Denver,  
Oklahoma City, San Diego)

- 21 out of 25 of the most popular once weekly shows
- 17 out of 25 of the most popular multi-weekly shows
- 82% of the most popular quarter hours from 6:00 to 10:30 p.m.



**KTUV**  
channel **6**  
**TULSA**  
LEAD IN VIEWING HABITS  
BASIC CBS AFFILIATE

Represented by  
**Edward Petry & Co., Inc.**

[illegible]

**CBS FOR THE**

REPRESENTED BY AVERY-KNODEL

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92



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"ACCORDING  
TO MOYLE"

5000 WATTS  
1280 KC

**WVET**  
**ABC**

IN ROCHESTER, N. Y.

Represented Nationally by  
THE BOLLING COMPANY

Anson prices range from \$1.50 cuff links and tie clips and \$2.50 sets of both to \$10 sets and upwards in custom jobs. The tv effort is principally devoted to the low and medium-priced line, but Anson is beginning to push \$7.50 to \$35 sets.

"When we began making jewelry, we felt that men's jewelry particularly needed new methods of merchandising and a new medium to promote it," Anderson told SPONSOR. "We wanted tv. But we had to wait eight years before we could afford it."

Anderson is a large, powerfully built man with traces of Swedish accent who literally tooled his \$22 million enterprise in a small machine shop. "I'm a tool and die maker by trade," he says. After World War II he put his knowledge of jewelry-making tools and machinery into creating a new consumer jewelry line.

Anson Jewelry was born in 1945, with limited capital. There were giant competitors in the men's jewelry field at the time, each with an advertising budget which alone would have sufficed to buy out the new firm. There are no official figures for over-all sales of men's jewelry. But industry sources

claim that today only Swank still outranks Anson in volume, by some \$2 million in annual turnover at retail prices.

"We advertised from the first day on," says Anderson. "But because of our limited funds we had to concentrate directly on our customers, the retail jewelers. So we confined ourselves to trade advertising for the first few years."

Even today a large chunk of Anson's total \$750,000 budget goes into advertising for the trade: \$50,000 into trade papers, \$75,000 for mailings to retailers, \$175,000 for point of sale material that's usually tied in with tv. The remaining \$450,000 pays for *Stop the Music*.

Currently, Anson sponsors the show on a 68-station lineup plus 18 stations in Canada, alternating its U.S. show with Necchi Sewing Machines (also through Grey Advertising).

How can Anson afford \$29,000 in time costs plus \$40,000 for talent costs of each show?

"That's easy," Coulthurst told SPONSOR. "We actually have only 10 minutes of each of our 20 shows. The remaining 20 minutes are sponsored by

Jacoby-Bender Watchbands and Var Heusen Shirts, who're members of Quality Goods, a Grey Advertising group of clients that buys the show as a package."

The Quality Goods arrangement is fairly recent. Originally, Anson co-sponsored its half-hour with Var Heusen Shirts only. But the cost burden was too much for the firm. In fall, Coulthurst approached Jacoby-Bender Watchbands and interested them in the show. When J-B decided to sign on in January 1956, the watchband manufacturer appointed Grey as its agency.

"There are drawbacks to the arrangement," Coulthurst admits. "Naturally, some commercial impact is lost

★ ★ ★ ★ ★ ★ ★ ★

"The real question for us is, first, how to secure dignified proceedings in courtrooms and, second, how to insure the dignified portrayal thereof by the media of information. And in this connection, it is well to consider the potentialities of television . . ."

JUDGE JUSTIN MILLER  
Consultant for NARTB

★ ★ ★ ★ ★ ★ ★ ★

when you split up a half-hour. But our results still make the show a good buy for us."

One factor that tends to dilute commercial effectiveness even further, however, is beyond the three sponsors' control, and hinges upon Lou Cowan, who packages the show. As in most giveaway shows, the prizes are donated by various manufacturers in return for free plugs. It's a practice that tends to worry the cash client.

"For the \$35.- to \$40,000 weekly gross show cost that Lou Cowan charges the client," Coulthurst told SPONSOR. "He pays the agency commission, hires the orchestra and Bert Parks and takes care of the jackpot. We don't actually have any word about the prizes."



**it's a matter of record!**

WCUE spins more pop platters, more often; plays the sweetest music, all day long. WCUE gives the home folks more news, more often; reports on their neighbors, brings the whole world into their homes. You're right on CUE . . . it's a matter of record.

more **MUSIC**  
more **NEWS**  
more **OFTEN**

**Wcue**

Akron's only independent—we're home folks  
TIM ELLIOT, President

John E. Pearson Co., National Representatives

**INDUSTRIAL HEART  
OF THE TRI-STATE AREA**

**TV's New Queen**



316,000 watts of V. H. F. power

**WHTN-TV** BASIC  
ABC

**Greater Huntington Theatre Corp.**  
Huntington, W. Va. Huntington 3-0185



The client does, however, indirectly influence the show format. Certain changes are now being considered to streamline the show and bring it in line with competitive practices. It's likely that the jackpot will be affected, but the show may capitalize on the return of name hands.

Starting last fall, Anson began experimenting with spot tv and radio in a few limited test markets. Last September the firm placed an average of one minute film commercial weekly in future film packages that retail jewelers bought in six cities. When possible, Anson's spot tv and radio commercials end with dealer tags.

"We've seen results even in the brief and limited pre-Christmas campaign," Coulthurst adds. "While our national average increase for fall 1955 over fall 1954 was 33%, the six spot tv cities showed a 40% increase."

In February 1956 Anson tested spot radio in Providence, R. I. (headquarters for Anson), Boston and Albany. During the three-week test, Anson ran a total of 1,500 announcements pushing the current "Port-of-Call" promotion. This radio test has cost Anson under \$15,000.

"We bought early-morning and late-afternoon d.j. shows on independent stations, because we found that this is the type of radio which follows women around the house," says Coulthurst. "Often the ratings of our commercials far outpulled competing network ratings and at a lower cost. By next fall, we'll probably be adding both spot tv and spot radio to our regular advertising schedule."

Anson's air media copy, be it on network or on a spot basis, actually fights a paradox in men's jewelry buying habits.

"We know that women buy it for their men," says Anderson. "But you've got to create the desire for owning jewelry in the man. That's why we don't want to overlook the biggest potential market for our line—the teen-agers. Our motto is the same as women's: Win the boy and you've got the man."

Anson's radio commercials are typical of the firm's attempt at this dual appeal:

"From all the romantic corners of the world comes the inspiration for the

★ ★ ★ ★ ★ ★ ★ ★

"... 'Quiet Evangelists' are providing essential dynamics or motivating force which is gradually producing a revolution in our industry. This group is the unheralded volunteer researchers who ... are giving prodigally of their time, talents and energies for the benefit of our industry."

G. MAXWELL ULE  
Chairman, Audience Concept  
Committee, ARF

★ ★ ★ ★ ★ ★ ★ ★

very newest fashion in men's jewelry—the 'Port-of-Call' collection by Anson!

"This collection of highly original cuff links and tie clip sets captures all the color and atmosphere of six foreign lands. There's Scandinavia, France, the Far East, Italy, South of the Border, and Britannia—steeped in historic pageantry. All the romance of medieval England is reflected in 'The Crusader'—just one of five matching sets in Anson's British series. 'Crusader' cuff links are a handsome replica of an ancient warrior's battle shield—the tie clip a striking reproduction of his sward, all finished in gleaming lifetime Rhodium.

"Choose from six different Anson 'Port-of-Call' 30 individually designed sets. Priced from \$3.50 to \$8.50. The Anson 'Port-of-Call' Collection, featured



Maury Farrell  
Sterling Brewer  
Boyd Evans  
Dan Daniel  
Betty Lee

Stars of  
NOON EDITION  
12 to 12:30 Monday-Friday

## Stars Sell on Alabama's greatest TV station

# WABT

Birmingham

Editor-in-chief Maury Farrell does the introducing. Dan Daniel brings the news, particularly local news, and reports on sports. Sterling tells what's brewing with the weather. Farm market analyst Boyd Evans gives latest price quotations. Betty Lee brings the women many items they find interesting. All these, plus up-to-the-minute film clips, pictures from AP Photofax, and newsworthy guests, make NOON EDITION Alabama's most complete TV newscast.

You can SELL  
Your Products  
to Alabama folks  
If you TELL  
them on programs  
they enjoy seeing

Represented by

## BLAIR-TV



### MAKE YOUR SALES

### G-R-O-W and G-R-O-W

# KVWO

### WYOMING'S TOP HOOPER STATION

JOS. HERSHEY McGILLVRA

New York • Chicago • Atlanta  
Los Angeles • San Francisco

Write, Wire, Phone William T. Kemp  
Box 926 • Ph: 2-6433  
Cheyenne, Wyoming



## QUEEN ISABELLA

hocked her jewels for a fella to prove the world was round. The chance she was taking was rather world shaking, suppose he had run aground? But Christopher knew what his three ships could do and his discovery of America was in. To parallel his feat we repeat and repeat, you can discover success on WPIN.

When you discover WPIN, you have unearthed the daytime station preferred by more local advertisers.

WPIN's clear channel signal serves a market of 790,300 people with a buying income of \$989,640,000.00. This dominant news station is the West Coast of Florida's best daytime radio buy!

# WPIN

680 Clear Channel

Offices and studios in the  
Royal Palm Hotel  
St. Petersburg, Florida

Arthur Mundorff, Owner-Manager

Represented Nationally by  
Walker Co., Inc.



## Why Overlook A Good Thing?

A good thing is hard to find!  
WNDU-TV is not hard to find, and it is a good thing. Over 176,000 UHF families in South Bend - Elkhart have found the programs they want on WNDU-TV. Your sales message will find the families you want on WNDU-TV ... a good thing!



Represented Nationally  
by MEEKER TV

# WNDU-TV

  
CHANNEL 46

at better jewelry stores throughout the Boston area. See it this week at (Name of store)."

Anson's current radio and tv copy represents a departure from the firm's earlier advertising concepts. Like its competitors in men's jewelry. Anson began advertising to consumers originally via national magazines. Back in 1946 the firm bought limited space in *Saturday Evening Post*, *Life* and other mass-circulation family magazines. However, the entire advertising effort was directed at seasonal promotions: Father's Day, Christmas, Valentine's Day and other special gift occasions.

In 1952 Anderson went to see Arthur Fatt, president (then executive v.p.) of Grey Advertising and told him he wanted to put Anson on tv.

"It'll be very expensive," Fatt warned him doubtfully.

★ ★ ★ ★ ★ ★ ★ ★

"This season's campaign is for this season, not for the future. Enchantment for enchantment's sake has been replaced by reason-why sales."

PAUL GUMBINNER, V.P.  
Lawrence C. Gumbinner  
Advertising Agency

★ ★ ★ ★ ★ ★ ★ ★

Anderson thought it over for a split second. "That's all right," said he, convinced that tv would catapult Anson sales into men's jewelry major league.

In April 1952 Anson began sponsoring *The Kate Smith Show*, NBC TV, Wednesdays 8:00-9:00 p.m., for half an hour on alternate weeks.

"We stayed on through June," says Anderson, adding candidly, "Mainly because we couldn't afford more. But in that short time, Kate Smith, through our advertising, put sterling silver back on jewelers' shelves."

During World War II this metal had fallen into disrepute. Inferior product had had to be used of shortages, and many things stamped "Sterling Silver" tarnished. Anson's executives credit Kate Smith completely with giving the public confidence in sterling silver again.

"And our sterling silver line's been the biggest since then," says Anderson.

During the next year, Anson bought 60 five-minute participations on NBC TV's *Today* show, went off the air for a summer hiatus in spring 1954 and returned a few months later with *Stop the Music*. ★ ★ ★

## ROUND-UP

(Continued from page 69)

Alice Jackson, of WJAR-TV, Providence, R.I., helped celebrate the opening of a Barton's Bonbonnaire concession at the Outlet, Providence's large department store, with a special program called *The Sweetest Story Ever Told*. Present for the 30 minute live show, which featured a film on the making of Barton's candies, was Barton's Chairman of the Board Herbert Tenzer. Also on hand was Outlet president Alfred E. Darby.



Outlet President Darby (l.) and Barton's Tenzer

\* \* \*

E. F. Hutton & Co. and station KMPC celebrated the 5,000th program of *Business News* which has been sponsored by the investment brokerage firm every weekday for the past 19 years. In a ceremony at the company's office on Spring Street, in Los Angeles' financial center, an anniversary cake was presented to Gordon B. Crary, Sr. senior partner in the investment company, by Robert O. Reynolds, v.p. and general manager of KMPC.

\* \* \*

*Window*, which was previewed in



"It's those Super-Six personalities on KRIZ Phoenix that really slay me."



early January by members of the National Retail Dry Goods Association, premiered in New York on WRCA-TV recently. The five-minute color show, telecast twice daily at 8:55 and 9:55 a.m., features Pegreen Fitzgerald, who showcases all kinds of department store merchandise.

\* \* \*

**Disk jockeys** and hi-fi fans take note. Janet Segal, a programing director at New York's well known classical music station, WQXR, has brought to SPONSOR's attention a new record cleaning device called Static Master. Simply by brushing the record about to be played once or twice with SM every trace of dust, including minute particles the eye might miss, is removed. For perfect listening. Mrs. Segal uses the brush before testing new records at the WQXR studios. According to the manufacturer a radioactive polonium strip built into the brush does the trick. The product is available for \$17.85 p.p. from Nuclear Products Co., 10173 East Rush St., El Monte, California.

\* \* \*

**Ben Ludy**, general manager of WIBW, Topeka, Kansas, recently wrote SPONSOR an interesting letter concerning a public service campaign being carried on by his station that is aimed at increasing meat sales in the middle-west and southwest. To introduce the campaign, Ludy sent 963 broadcasters letters explaining how radio can do a meat selling job for the livestock industry which has refused all government subsidies. The letter pointed out that if the united efforts of the broadcasters can create a 10% increase in meat consumption the prices to the farmers will adjust themselves. Along with Ludy's letter went a mimeographed list of 34 ID's which he suggested the broadcasters use. "Our drive," he wrote, "is to have a minimum of 40 to 50 of these ID's each

day, 7 days a week for at least 13 weeks. We'll then have a story on the power of radio beyond any stretch of the imagination." Sample ID's are, "For flavor that's tops—try roasts, steaks and chops" and "For family appeal—eat beef, pork and veal." Sounds like radio with plenty of sponsor appeal.

\* \* \*

**Science Fiction Theatre** commenced its second year of production in February with Ziv telefilm noting that renewals are coming in at a "brisk clip." One advertiser, Olympia Brewing, will air the show in 21 markets including San Francisco, Los Angeles, Seattle, San Diego and Spokane.

\* \* \*

**UPA Pictures, Inc.** has moved to new and larger quarters at 60 East 56th Street, in New York City where 50 to 60% of the outfit's tv commercial announcements will be produced. The Burbank studio will handle the remainder.

\* \* \*

**Pepsi Cola** recently purchased 15,000 gallons of International Harvester anti-freeze. Have no fear, however; it's not for a new winterized soft drink but rather for the Pepsi Cola spectacular on Times Square which features a giant man-made waterfall. The idea is to mix the anti-freeze with the water in the sign to keep it from freezing when city temperatures dip.

\* \* \*

**A moving mechanical brain** is one way of describing Tobor, tv's newest personality, whose debut will be made sometime in April. *Here Comes Tobor* is the name of the series in which he will star. Tobor, whose name spelled backwards is robot, will play the part of a little boy's companion in adventure. According to Guild Films which is producing the series, Tobor's electronic innards will respond to all types of stimuli, physical as well as psychological. Sounds like one of those things that has to be seen to be believed.

\* \* \*

**Win a million** and pay Uncle Sam about \$360. Sounds pretty good, but there's a catch. The million refers to Italian *lire*, worth about \$1,800. That's the top prize on the latest giveaway show titled *Million Lire Quiz*, which is being sponsored by Gallo Wines on WATV, Newark, N. J. Contestants on the Carlo Venti production are actually paid off in Italian bills, which they

LOWEST COST-PER-1000 IN COLUMBUS

lowest cost-per-thousand

in Columbus, Ohio

WVKO

cost-per-1000 is 49% lower than closest rival

WVKO

delivers 5.4 average between 8 am and 5 pm

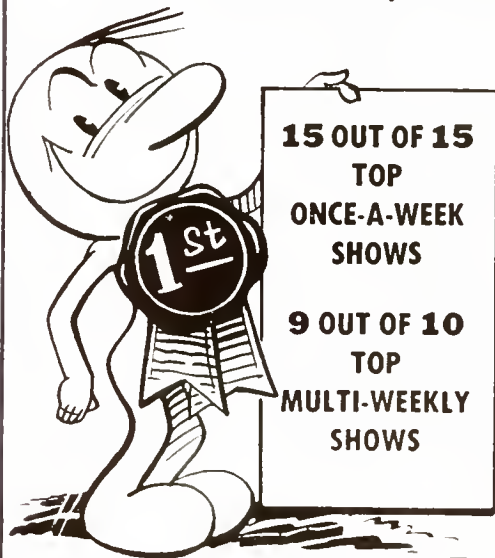
Pulse: Dec.-Jan. '56

WVKO Columbus, Ohio

Use the slide-rule and call Forjoe

KTVH FIRST AGAIN IN THE RICH Wichita-Central Kansas Area

(Pulse, January, 1956)



KTVH HUTCHINSON KANSAS

VHF 240,000 WATTS

CHANNEL 12

CBS BASIC

Represented Nationally by H-R Representatives, Inc. Main office and studios in Hutchinson, office and studio in Wichita (Hotel Lassen). Howard O. Peterson, Gen. Mgr.

... La Pina Flour Uses

KWKW PASADENA - LOS ANGELES Spanish Language Station AM-FM



BROADCAST TIME SALES

representative:

New York — Chicago — San Francisco



**17**  
out of  
**19**

**KROD-TV**  
NEW MEXICO  
EL PASO  
TEXAS  
channel 4

**TOP AMERICAN  
ADVERTISERS  
USING PROGRAMS  
IN THE EL PASO  
MARKET ARE ON  
KROD-TV**

**KROD-TV**  
CHANNEL 4  
EL PASO TEXAS  
CBS - ABC



AFFILIATED with KROD-600 kc (5000w.)  
Owned & Operated by El Paso Times, Inc.

Rep. Nationally by the **BRANHAM COMPANY**

**1**  
*who's first?*

IN CANADA'S  
THIRD MARKET  
IT'S  
**CKWX**  
RADIO VANCOUVER

**reps:** Weed & Company  
All-Canada Radio Facilities

can either cash at a U. S. bank or send to relatives in Italy.

\* \* \*

**Speaking of millions** in cash giveaways. KPTV, Portland, Oregon, is sending out bank notes worth ten million each to promote their higher tower and million watt power which they say permits a 10-fold better selling job. The bank note, dated August, 1923, is an inflated million mark bill issued by the German Reichsbank.

\* \* \*

**Miss Lola Montez** has been appointed Community Projects Director for WBRC radio and tv, the Birmingham, Alabama outlets for the Storer Broadcasting Corporation. Miss Montez will work on numerous civic projects in cooperation with local business groups, civic organizations and the Birmingham Chamber of Commerce.

\* \* \*

**For \$200**, professional newcomers to tv and radio, as well as students of the media, can attend a six week training program offered by Barnard College at the NBC studios in New York City. The courses, to be taught by professionals, will begin 25 June. Applications for admission should be made before 1 June. Forms may be obtained from Miss Susanne S. Davis, 112 Milbank Hall, Barnard College, New York 27, N. Y.

\* \* \*

**Over 12,000** persons are expected to attend the 10th Annual Exhibit and Symposium of the Point-Of-Purchase Advertising Institute, Inc., to be held on April 10, 11, 12 at the Hotel Sheraton Astor in New York City. There will be exhibits set up by national advertisers to demonstrate how point-of-purchase advertising it tied in with other media such as tv and radio.

\* \* \*

**SESAC** marked its 25th anniversary with a handsome silver-covered portfolio full of congratulatory notes from subscribers. Also included was the fact that over 98% of the entire radio industry has signed SESAC Performance Licences. Congratulations from SPONSOR to SESAC and its president Paul Heinecke.

\* \* \*

**Radio Philatelia**, is a new and interesting book of stamps connected with the field of radio and tv. It was written by a man whose first contact with radio was in 1924 when he created

a stamp program for one of the early stations. Herbert Rosen, who authored the book, now is the head of his own company Tv-Unlimited, Inc. His book is published by the Audio-Master Corp., 17 E. 45th Street.

\* \* \*

**Tv gets nosier** every day in its search for new subjects with which to entertain and inform. *Report from Parliament Hill*, originating in Ottawa Canada, has turned its tv eye on the Canadian Parliament whose members record a weekly report to their constituents. Presently over 80 government radio stations carry the messages free of charge. They are attempting to arouse a greater interest in, and give more information about, public affairs. They also are seeking to bring the members of Parliament closer to their constituents.

\* \* \*

**ABC intends** to make sure that when politicians get in front of tv cameras later this year, they'll be as comfortable and photogenic as possible. With this in mind, ABC is setting up tuition-free tv Coaching Schools across the country, at which the faculty will be news veterans from the net's own tv station staffs.

\* \* \*

**National Radio Week** has been designated as May 13th through 19th in a joint announcement made by the NARTB, the National Appliance and Radio-Tv Dealers Association, the RAB and the Radio Electronics Television Manufacturers Association.

\* \* \*

**60 miles of tape** were used to gather interviews for a Westinghouse Broadcasting Company public service series that went on the air yesterday. Moderated by Miss Helen Parkhurst, *Growing Pains* puts the spotlight on teenagers. Each program features an interview with adolescents representing

**1st in Power  
and Coverage  
1,000,000  
WATTS**

**WILK-TV**

Wilkes-Barre  
Scranton  
Call Avery-Knodel, Inc.



a minority group in their particular city. The shows, taped in various cities throughout the U.S., are completely unrehearsed.

**WRC and WRC-TV**, Washington, D. C., have won a Leadership Contest among NBC-owned stations. The award for merit in "interpreting and furthering the American way of life" went to the capitol stations for programs presented during the last six months of '55. Among the subjects aired were a tv series on the problems of the aged; a half hour film on social diseases; 40 recorded messages made by congressmen on a variety of matters affecting the nation; and 10,000 free public service announcements. The award was accepted for the stations by their General Manager, Carleton D. Smith.

**Leonard Hole's Can You Make People Laugh?** appears in this month's issue of the *Ameriacn Magazine*. The answer to his question must be affirmative (at least for Hole) because as director of program development at NBC, he's in charge of comedy development worth millions of dollars.

**Broadcasting the News** is the title of a new handbook on radio news-casting written by Tom Franklin, news-caster for KING, Seattle. Although Franklin's book is unlike most textbooks, in that it makes entertaining reading, it has been selected for class use by the University of Washington in Seattle. Copies are available through



"Daddy, couldn't we buy one of those nice homes advertised on KRIZ Phoenix? John wants to marry me, but he doesn't like this location."

Pageant Press, Box S, 130 West 42nd St., New York.

**St. Patty's Day** is past but the spirit jingles on in the pockets of at least 2,000 advertising agency personnel who received imported Irish coppers from WBZ radio, the Westinghouse Broadcasting Co. affiliate in Boston. WBZ also named Miss Marie Kelly its Irish Queen for the Gaelic holiday.

**Promotion** comes in many forms. KITE, San Antonio, Texas sends out some of the most unusual. A *One Shot Shaver* was the most recent to reach SPONSOR. Complete with foamy soap in a plastic envelope and a miniature razor, the "*Gadget of the Month*" was smaller than a matchbook. All this and FM too?

**Captain Kidd**, a new half hour tv series went into production for Television Programs of America last week. Douglas Fairbanks, Jr., is producing the series in England for TPA which has put four other new shows into production within the last two months. The others are: *Hawkeye*, *Last of the Mohicans*, *Tugboat Annie*, *New York Confidential*, and *One False Step*.

Radio received a pat on the back from author Aldous Huxley, when CBS produced his "Brave New World" on its *Radio Workshop*. Said Huxley, in part, "After the invention of printing, the minstrel and the story teller became extinct; and the philosopher retired to his study. They were brought back in modern dress by the radio. There is still . . . a very important place for spoken literature, for words set free from the limitations of the stage . . . appealing directly to the imagination."

**"We Feed Lyons to the People"** is "A tale for cagey time buyers" told in a promotion piece mailed out by WLW-TV. "Let Lyons feed your story to the spectators in our colosseum" the piece goes on to say. Lyons is Ruth Lyons the station's mistress of ceremonies on the "50-50 Club" and her popularity is such that the Columbus Citizen published a souvenir edition for fans who attended a special performance of the club at Franklin County Veterans Memorial Hall in Columbus. The special edition made up

**GET BEST  
COVERAGE IN  
BOTH  
COLORADO SPRINGS  
AND PUEBLO . . .**

# KKTV

**CHANNEL 11**

Transmitter atop Cheyenne mountain, ONE MILE above market area.

126,000 families equals America's 108th market.

**CBS and ABC**  
for  
Pueblo, Colorado-Springs and Southern Colorado

**THE BOLLING CO., INC.**  
Southern: Clarke Brown Co.

**WGR-TV**  
CHANNEL  
**2**  
BUFFALO

**Daily Visitors  
in 490,000 Homes  
in Western  
New York State\***

\*Plus a bonus of 485,000 Canadian Homes

## WGR-TV

**BUFFALO**

National Representatives

**PETERS, GRIFFIN, WOODWARD, INC.**



of three pages of the station's promotion piece.

\* \* \*

A conservative estimate of 40,000-000 viewers saw Richard over NBC-TV stations. Among them were many youngsters who watched it as part of their week-end homework assignment. In New York City, James McAndrew, director of broadcasting for the Board of Education, informed SPONSOR that 10 curriculum assistants alerted teaching staffs to include the show in assignments wherever possible.

\* \* \*

A tv newsreel camera was given a day in court as part of a panel discussion on the topic *Should Judicial Proceedings Be Televised?* The occasion was the *Junior Town Meeting of the Air* telecast over WRCV, Philadelphia. Done as a demonstration of how silent a tv newsreel camera can be, the demonstration was termed "highly effective." Judge Carroll, in whose court the demonstration took place, has allowed occasional use of newspaper candid cameras but has never allowed tv or newsreel cameras while court was in session.

## AGENCIES' 15%

(Continued from page 73)

sion plus mechanical costs of producing an ad and commission on those costs take care of agency remuneration. Yet in tv there's a blanket 15% commission on talent costs whether the agency has any word on content of the show or not. A number of admen feel that a distinction should be made in agency remuneration between shows agencies do service and shows they can hardly influence at all.

"There should be a compensatory cut in the cost to the client of having the show serviced when the time rates increase without a proportionate increase in the agency's work," an automotive adman said. "In other words, when an agency's gross income from the media buy increases, be it through a rate increase or extended lineup, without the agency rendering any more service, the client should get some sort of discount for show servicing."

Those who support the idea of revising package show commissions point out that the 15% on shows is merely a carryover from printed media. And it was not meant to apply to editorial

matter. A realignment of payment to agencies for handling tv shows, they reason, doesn't constitute an attack on the commission system as a whole.

A number of admen who are satisfied with package show commissions would prefer a system of fee and retainer to the agency beyond the media commission rather than a prorated commission on talent. "After all a prorated commission still hinges on cost of the show rather than on agency service," one adman added.

"The argument for uniformity of commission among media is a pretty weak one," a drug company product manager says. "In the first place, there are exceptions already. Outdoor, for one, pays 16.67% to agencies. Secondly, agencies are first to admit that they earn different rates of profit from the various media. So there's no uniformity now either. It seems much more unjust to have one medium pay for others than to have different rates of payment for each."

"There's need now for a fact-finding group of agencymen and advertisers both," one major tv sponsor suggested. "They could look into various aspects of the commission system and weigh

ask any top TV  
advertising agency

## TV'S OPERATIONAL WHO'S WHOS ARE PUBLISHED BY B. I. B.

ask any top TV  
station film user

↓ this is the agency guide

this is the station's guide ↓

**FILM**  
**WHO'S WHO**  
**WHAT'S WHERE**  
**AT**  
**TV STATIONS**  
  
**BROADCAST**  
**INFORMATION**  
**BUREAU**

FILM is the key to top commercials  
FILM is the key to profitable stations  
...and the information that opens the locks  
is found in BIB's film directories  
DIRECTORY OF FREE FILM - for top public  
service operation at zero cost.  
DIRECTORY OF FEATURE FILM - the answer to  
scheduling of theatrical film.  
DIRECTORY OF SERIES, SERIALS & PACKAGES,  
the answer for all film scheduling.  
BIB MEMBERS GET EVERYTHING, INCLUDING THE  
NEWSLETTER, WHO'S WHOS AND ALL DIRECTORIES

**BROADCAST INFORMATION BUREAU**  
**535 FIFTH AVE. • NEW YORK 36 • N.Y.**

**TV**  
**WHO'S WHO**  
**WHAT'S WHERE**  
**AT**  
**FILM**  
**PRODUCERS &**  
**DISTRIBUTORS**  
  
**BROADCAST**  
**INFORMATION**  
**BUREAU**

P.S. To be Film Informed read BIB'S great newsletter FACTS, FIGURES and FILM



recommendations for revisions."

**Rising talent costs:** Competition for ratings between the major networks is an important factor in the talent cost spiral. But the agencies have done little to hold the cost line. Even when an agency discovers and develops new talent, such as a new comedian, it's a cinch that his price will be in line with competing performers by the second season he's on the air, clients pointed out.

"I'd feel a lot easier if I were paying the agency a fee for selecting and servicing a show we're to put on network," the advertising director of a large paper company told SPONSOR. With a commission on the show cost, the agency will not drive as hard a bargain to hold the talent cost lines as it could if its remuneration were fixed and secure and independent of the cost of the package. At any rate, an agency recommendation is constantly suspect in the part of my management, because agency income hinges on our spending."

**Precedents:** Though clients are reluctant about disclosing such arrangements, it's no secret on Madison Avenue that a number of advertisers have made deals in the past by-passing agency commission on tv packages. It's well known that an automotive company and a major drug firm both did not pay commissions on their half-hour drama shows. In fact, the automotive company, no longer on network tv, is supposed to have been the original network sponsor to break with tradition. More recently, package commissions were mentioned as a major factor in the rupture between Revlon and Norman, Craig & Kummel. A pharmaceutical company went so far as to hire a producer and put him on staff to supervise their show, thereby cutting out a major air media agency, which got the account only recently. A rapid switchover from one agency to another by a beverage account in the past month was due to the fact that the new agency agreed to forego show commissions. ★ ★ ★

100% NEGRO PROGRAMS

**WSOK**

IN NASHVILLE, TENNESSEE

## For a real Sales **KNOCKOUT** in the Detroit area

**CKLW-TV**  
channel 9

325,000 WATTS

CKLW-TV penetrates a population grand total area of 5,295,700 in which 85% of all families own TV sets.

**CKLW**  
radio 800 kc

50,000 WATTS

THE MOST POWERFUL RADIO AND TELEVISION COVERAGE IN THE MARKET!

Adam J. Young, Jr., Inc.,  
National Rep.

Guardian Bldg., Detroit  
J. E. Campeau  
President

CKLW radio covers a 15,000,000 population area in 5 important states. The lowest cost major station buy in the Detroit area.

**ATN**  
AIR TRAILS NETWORK

promotes sales in a

**6 BILLION MARKET \$**

Dayton  
Louisville  
Columbus  
Springfield  
Ashland-Huntington

Call any H-R Office for:  
WING—WCOL—WIZE  
WCMI  
or  
John Blair & Co. for WKLO

**WING WKLO**  
**WIZE WCMI WCOL**

Tulsa is now the **43<sup>rd</sup>** television market

\* CBS REPORT TO FCC, DEC. 1955

**KOTV**  
Completely Dominates the 43rd television market!

- 24 out of 25 in the market
- 11 out of 25 in the market
- 82% in the market

**KOTV Channel 6 TULSA**

3 YEAR LEAD IN VIEWING HABITS

Represented by  
Edward Petry & Co., Inc.





Actually the story of a City within a City

**A CITY** with 90,000 people

**A CITY** whose annual payroll is \$255,765,962.00

**A CITY** primarily reached by specialized programming

For your copy of  
**THE TALE OF TWO CITIES**

write  
or  
call

# KTSA

SAN ANTONIO • TEX.

**CA 7-1251 Collect**

— or contact —  
**PAUL H. RAYMER CO., Reps.**

## Newsmakers in advertising



**Frank Marx**, v.p. in charge of engineering for ABC, is one of those behind-the-scenes newsmakers who are continually bringing people closer together with improved communications methods. Marx told SPONSOR that one of the newest developments at ABC is a way of storing video programs that will overcome the problem of summer time zone differences. The apparatus, an unspecified film system, will be located in Chicago. It will be the focal point for delayed feeds to standard time zones between April and October. The set-up, still in construction, will be shown to the NARTB in April.



**Grahame Enthoven**, BBDO's supervisor of marketing staff presentations, moved into a freshly created position last November. Previously, the marketing research of which he is now in charge, was done by diverse departments at BBDO without a central coordinator. The trend toward supplying marketing services to advertisers, however, demanded that the work be consolidated. Enthoven's latest Food Staff Presentation, No. 19, revealed pertinent facts and reasons about why most women shop in any one particular grocery store. It's another report that will help make tomorrow's sales news.



**Lester N. Blumenthal** has been named executive v.p. and general manager of Product Services, Inc., New York ad agency. His rise in the ad agency field has been rapid since he was made account executive in the television network sales department at CBS. After his stint with CBS he joined Norman, Craig & Kummel as assistant to the business manager, and became v.p. and general manager of radio and tv before making his current move. Product Services bill 5 million dollars annually and includes among its clients Roto Broil Corporation of America and Glamorene, Inc.



**Russell Nagle**, has been elected a vice-president of Foote, Cone & Belding. Nagle has been with the agency's Los Angeles office for three years. During this time, in addition to his duties as account executive for Purex Corporation, he served as merchandising consultant on many Los Angeles accounts. His background in the field of merchandising includes the positions of merchandising director and vice president of Ervin, Wasey & Co., in its Chicago and Los Angeles offices. He was also central division manager of Life Magazine's merchandising department.



# KSD KSD-TV

top spots

FOR SPOT ADVERTISERS

NBC AND NBC-TV  
NETWORKS

National Advertising Representative:  
NBC SPOT SALES

THE ST. LOUIS POST-DISPATCH  
BROADCASTING STATIONS

## NORTH CAROLINA'S GOLDEN TRIANGLE LISTENS



TO THE BIG VOICE  
**WSJS**  
RADIO  
**WINSTON-SALEM**

NORTH CAROLINA



for { WINSTON-SALEM  
GREENSBORO  
HIGH POINT

5000 W • 600 KC • AM-FM

HEADLEY-REED, REPRESENTATIVES

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## BMI

### "Milestones" for April

BMI's series of program continuities, entitled "Milestones," focuses the spotlight on important events and problems which have shaped the American scene.

April's release features four complete half-hour shows—ready for immediate use—smooth, well written scripts for a variety of uses.

#### "EASTER'S FOR ALL OF US"

Easter Sunday

April 1

#### "I WAS BORN A SLAVE . . ."

Booker T. Washington

(100th Anniversary)

Born: April 5, 1856

#### "MIDNIGHT RIDE OF PAUL REVERE"

April 18, 1775

#### "ALL THE WORLD'S A STAGE"

William Shakespeare

Born: April 23, 1564

"Milestones" is available for commercial sponsorship—see your local stations for details.

## BROADCAST MUSIC, INC.

NEW YORK • CHICAGO • HOLLYWOOD  
TORONTO • MONTREAL



Merle Harmon-Larry Ray team up to bring play-by-play accounts of the K. C. Athletics baseball games to the Heart of America. Another exclusive New Sound of KMBC-KFRM.

KMBC of Kansas City

KFRM for the State of Kansas

**1<sup>st</sup>** in the Heart of America

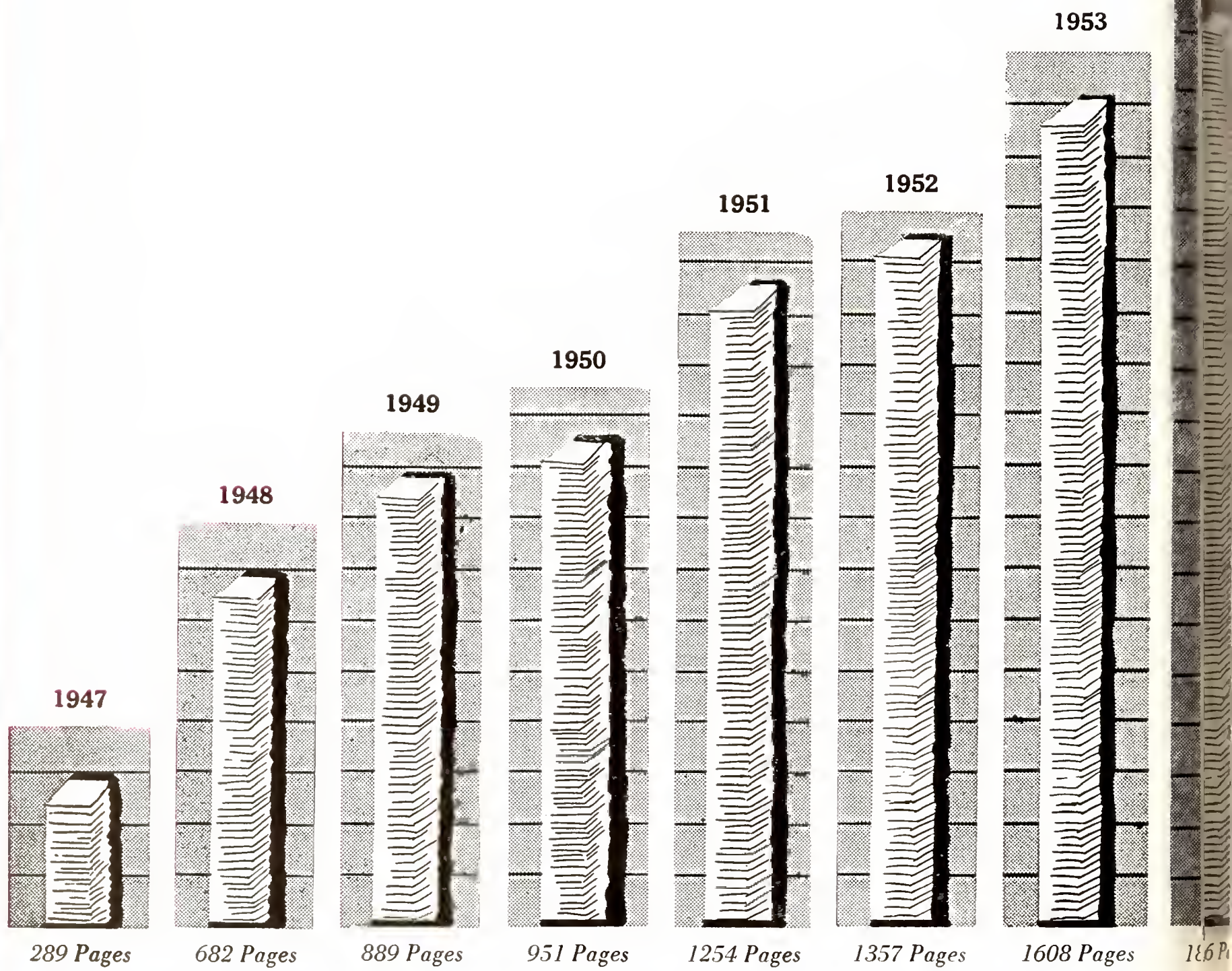
The big news in Kansas City radio is the New Sound on KMBC-KFRM! By completely overhauling old programming concepts, KMBC-KFRM have introduced a new type of radio service that's tailored to today's audience demands. New variety, new personalities, new formats, new impact—they're all woven into every hour of every broadcast day. This inspired local programming, combined with the best from the ABC Network, produces radio that sells as it serves! Your Colonel from Peters, Griffin, Woodward, Inc. can tune you in on the New Selling Sound of KMBC-KFRM.



the New Sound of

**KMBC - KFRM**







# NINE CONSECUTIVE YEARS OF SALES GAINS

Through its first nine years SPONSOR (which celebrates its tenth birthday in November 1956) has 1, stuck everlastingly to the job of providing a *use* service for national advertisers and agencies; 2, crusaded for worthwhile industry improvements; 3, established new sales records each year. It has frequently been called the most successful new trade magazine of this decade.



*10th Year of Usefulness to TV and Radio Advertisers*

KWFT-TV is now

# KSYD-TV

## 100,000 watts

MAXIMUM POWER — WITH COLOR

in Wichita Falls, Texas — your best TV advertising buy is KSYD-TV\*

### here is proof positive!

*based on figures just released*

*Pulse dated Dec. 1—Dec. 7, 1955 proves audience preferences  
in the metropolitan Wichita Falls area to be:*

#### ONCE A WEEK SHOWS

1. \$64,000 Question (CBS) **KSYD-TV**
2. Ed Sullivan (CBS) **KSYD-TV**
3. I Love Lucy (CBS) **KSYD-TV**
4. December Bride (CBS) **KSYD-TV**
5. Jack Benny (CBS) **KSYD-TV**

*big 5 of the top 5 all on KSYD-TV*

#### MULTI-WEEKLY SHOWS

1. Patti Page **KSYD-TV**
2. Looney Tunes **KSYD-TV**
3. 10 p.m. News & Weather **KSYD-TV**
4. 5:45 p.m. News & Weather **KSYD-TV**
5. Station B

*4 of the top 5 on KSYD-TV*

*\*The leading carrier of National Spot business in the Wichita Falls market according to Rorobough Reports*



# KSYD-TV

Syd Graysor  
General Manager

*Exclusive CBS for North Texas  
and Southern Oklahoma*

Wichita Falls, Texas

Hoag-Blair Company  
Nat'l Sales Representative



## REPORT TO SPONSORS for 19 March 1956

(Continued from page 2)

- NBC TV says no to Medic** NBC TV brass held up stop sign to "Medic's" offering last week showing birth of baby by Caesarian section. Net wanted to delete 90-seconds of program on claim it was not for "family consumption." "Medic" said no soap. After long hassle, program was substituted.  
-SR-
- Are there ideal surveys?** In recent brochure Trendex says there are no "ideal" surveys. Trendex claims there are only reasonable ones, pretentious and unpretentious ones, practical ones and impractical ones. Brochure also makes pitch for reliability of overnight ratings, saying they are not as accurate as monthly ones. "Truth is truth whether you examine it early or late," says Trendex.  
-SR-
- Nat'l spot answer to no net time?** MCA TV's research department says that based on survey of 2 national spot shows as against average half-hour network show, national spot shows come out with approximately same rating as network program. Two spot shows measured are "Soldiers of Fortune" and "Studio 57." "Soldiers" averaged 22.6, "Studio," 22.3. Average web show came up with 22.5 (Nielsen, 1 January). Question of programing on spot basis as against lack of prime network time was raised once again by survey.  
-SR-
- Tv commercials lose sales?** Walter Guild, Guild, Bascom & Bonfigli, San Francisco, turned his critical guns on tv commercials recently to target their inadequacies. He claimed some tv commercials actually destroy sales rather than build them, citing case of Philip Morris and "I love Lucy." Guild advocated using shows that may be less popular—"those that do not have the viewer hanging by the eyelashes"—to provide a better "framework" for commercials. (For more thinking on commercials see "Should show costs outweigh commercials 20 to 1?" page 29 this issue.)  
-SR-
- Pan Am issues global fact sheet** Pan American Broadcasting Co., international tv-radio reps, has issued first in series of international fact reports containing information on world markets. First market picture for Puerto Rico.  
-SR-
- Film aiding tv stations** Southeastern station manager with basic ABC TV affiliation told SPONSOR this when questioned as to how he was doing against other nets, "I think it's wonderful. They battle over times and talent and I sit back and program syndicated films and good movies. And I read with delight that RKO, Warners and Columbia are opening film vaults. I got time, money. They have film. I should have had it so good a couple of years ago."  
-SR-
- 1,000,000 listen daily** One of most unusual media surveys conducted in Canada involving personal interviews with more than 82,000 persons from coast-to-coast showed station CKAC, Montreal, had more than 1,000,000 listeners daily. Market research firm of Elliot-Haynes Ltd. conducted survey.  
-SR-
- New word for adman's lexicon** Grey Advertising's "Grey Matter" comes up with this addition to ad world's vocabulary. It's "thematic," word for joint promotions, or as Grey puts it, to "unite in advertising wedlock seemingly unrelated products." Example is recent anti-freeze campaign advertised jointly by McGregor for winter sportswear and Dupont for nylon and Zerone. "Grey Matter" predicts "thematic" merging will increase.

# SPONSOR SPEAKS



## Radio isn't "tonnage"

Can a great strength of an advertising medium become a great weakness?

We think the answer is yes in the case of radio and it's radio's own salesmen who are to blame.

Radio in recent years has been selling hard on the concept that you can do other things while you listen to radio. This is true. It is also a great strength of the medium because it means people do not have to *find* time to listen to radio. It can be an accompaniment to driving, eating, chores.

But out of this virtue many radio salesmen have created a monster which in the end may devour them. They have begun to sell radio not as a medium which is listened to but as a backdrop, a "third ear" medium.

This tends to reduce all radio to the same level and opens the way to the purchase of the medium on a "tonnage" basis with little thought given to the selection of programing or adjacencies. It makes buying radio not

a matter of judgment but a mere process of cost-per-1,000 calculation with all purchases measured on the same numerical scale.

This is not only bad buying it is also false thinking.

Actually most forms of radio demand attention but because of the ease with which that attention can be given people have fallen into the trap of assuming the attention is virtually subconscious. News surely demands, and gets, keen attention.

The woman's commentator cannot transmit the intricacies of a new fashion to the "third ear."

Drama absorbs you or you twist the dial.

And even the disk jockey must get much closer attention than is commonly supposed. What other reason could there be for the great popularity of one d.j. as opposed to another?

We say that radio's power to move goods must not be judged on a "tonnage" basis in which the advertiser merely casts his net as wide and as far as cheap circulation will carry him. The advertiser must plan for the type of audience he wants and plan the type of message for that audience carefully.

He must realize that there is a difference in advertising values between the various types of radio and he must be prepared to pay accordingly.

This point of view radio's salesmen have not sold. They have made the low cost of the medium their crutch. They just sell tonnage. Can you blame the advertiser if he follows suit?

\* \* \*

## Lee's fee tv plan

On the surface the proposal made

recently by FCC Commissioner Robert E. Lee in favor of fee tv may sound attractive.

If we understand Commissioner Lee's article in a recent issue of *Look* he suggests that fee tv be given a trial on a basis restricting it to the uhf station. Lee points to the plight of the uhf broadcaster and suggests that fee tv "could be a boon to the independent station" (his italics).

We sympathize deeply with the uhf station. And we do not know what can be done to solve the problems of uhf. But we doubt that using the uhf problem as the entering wedge for fee tv is going to in the long run serve the best interests of the American public.

If fee tv were introduced on any basis, what would happen is simply this. Because of the vast amount of money which could be collected even on a fee tv show with a small audience, fee tv would quickly outbid free tv for the best programing.

Programs will flock to where the money is with the net result that the public will end up paying for what it now gets at no cost. If just a few million homes in the U.S. paid \$1 each to see a top sporting event, this would be sufficient to deny the privilege of viewing the event to the rest of the nation's 35-million-plus tv homes.

We believe that the present system of free television is far more democratic and a far greater public service. We further warn that the danger of fee tv to free tv is not really fully understood. It could literally cripple free tv as an effective advertising force by outbidding it for the best in programing.

# Applause

## Richard III

It's funny how some thoughts will strike you.

When we turned off the tv set after watching NBC TV's "Richard III," we paused just a moment to concern ourselves with the magnitude of the presentation. It wasn't that more people had seen "Richard III" on tv than had witnessed all the stage productions since Shakespeare's time; that between 40 and 50 million people had been ex-

posed to a superbly done classic; that this was a test of a sort as to whether a premiere showing on tv would kill the attraction at the theater box-office. Our thoughts took a different path.

We thought of the courage of NBC TV (and General Motors) for presenting something of such monumental scope, thought of the chance-taking, thought of the question mark of public acceptance.

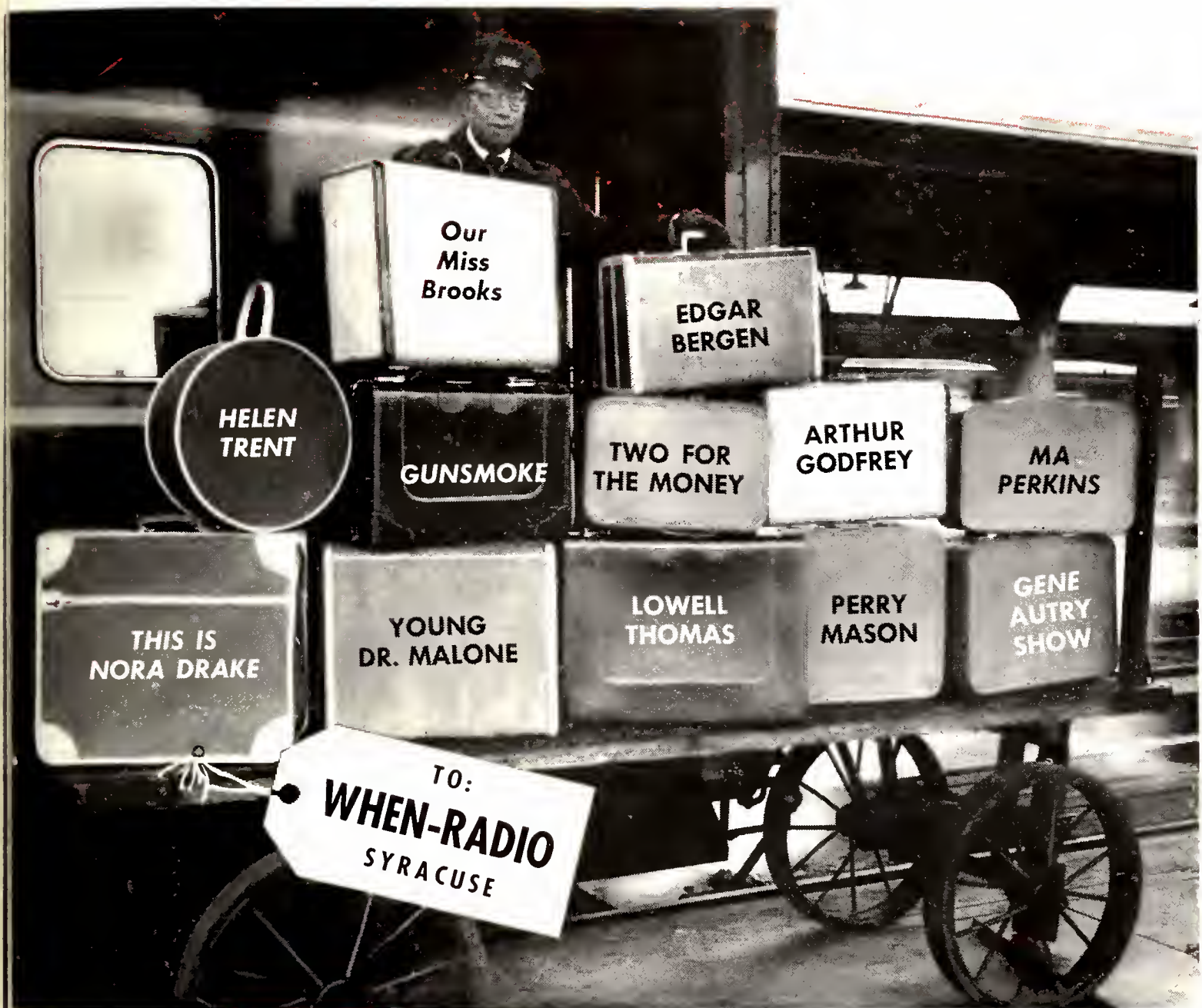
We thought about all the people in

television who are trying each day to make it a better medium, make it take in more of life, make it an integral part of our culture.

It sounds just a little weak to say that SPONSOR applauds them. Better to say we thank them for that rainy Sunday when they brought "Richard III" in all its shining glory to Mamaroneck, to Chicago, to Oklahoma City, to Denver, to San Francisco and made life a richer thing.



# Arriving **WHEN**-radio...April 1



KANSAS CITY		SYRACUSE		PHOENIX		OMAHA	
<b>K</b>	<b>K</b>	<b>W</b>	<b>W</b>	<b>K</b>	<b>K</b>	<b>W</b>	<b>W</b>
<b>C</b>	<b>C</b>	<b>H</b>	<b>H</b>	<b>P</b>	<b>P</b>	<b>O</b>	<b>O</b>
<b>M</b>	<b>M</b>	<b>E</b>	<b>E</b>	<b>H</b>	<b>H</b>	<b>W</b>	<b>W</b>
<b>O</b>	<b>O</b>	<b>N</b>	<b>N</b>	<b>O</b>	<b>O</b>		
RADIO	TV	RADIO	TV	RADIO	TV	RADIO	TV
810 kc.	Channel 5	620 kc.	Channel 8	910 kc.	Channel 5	590 kc.	Channel 6
CBS	CBS	ABC	CBS	ABC		CBS	CBS

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JOHN BLAIR & CO. BLAIR TV, INC.

**MEREDITH** *Radio and Television* **STATIONS**  
 affiliated with **Better Homes and Gardens** and **Successful Farming** magazines



# Strictly Personal

**E**leven top T.V. salesmen selling  
eleven top T.V. stations . . .

This is the kind of personal service  
that gets top results  
for the stations represented  
by Young Television Corp.



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